Saturday Review

75c

February 21, 1976

THE PSYCHOTHERAPY JUNGLE

A Guide for the Perplexed

Shopping for the Right Therapy

The Chemistry of Mental Illness

Re-examining Freud

The Great Megavitamin Flap

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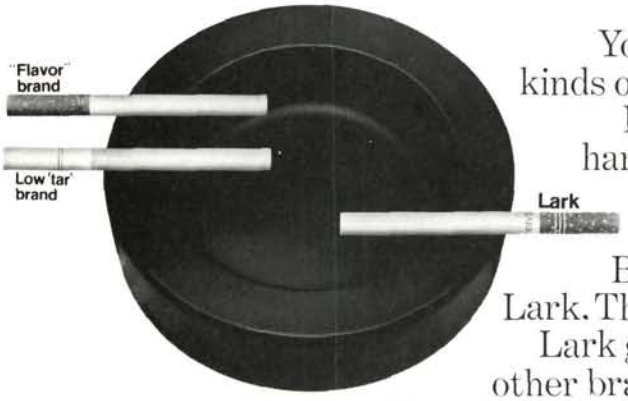
THE THIRD CIGARETTE

A WHOLE DIFFERENT CONCEPT IN SMOKING



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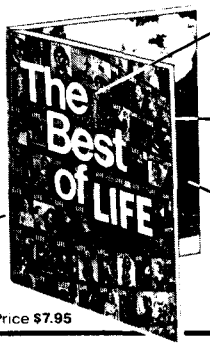

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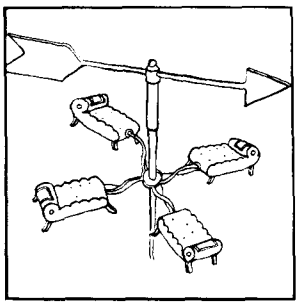
Page 49



Page 14

Page 52

February 21, 1976

FEATURES

4 Editorial *by N.C.*
6 Letters From Readers
8 World Progress Report
10 Curmudgeon-at-Large *by Cleveland Amory*
45 NSLA Artsletter
57 Diversions *by Leo Rosten*
58 Light Refractions *by Thomas H. Middleton*

THE PSYCHOTHERAPY JUNGLE: A Guide for the Perplexed

SR Special Section

12 Introduction *by Albert Rosenfeld*
14 Shopping for the Right Therapy *by Morris B. Parloff*
How to find your way through the maze of claims made for the competing psychotherapies.
16 The Crying Need for Halfway Houses *by Maya Pines*
18 Is Psychiatry a White-Middle-Class Invention? *by Ari Kiev*
22 Toward a Science of the Passions *by Jarl Dyrud*
Freud's theories, says an analyst, are still our best road map to the inner world of the human emotions.
24 And Now, Preventive Psychiatry *by Albert Rosenfeld*
28 It's Not All in Your Head *by Seymour S. Kety*
Scientists are finding that serious mental illness can derive from purely biochemical causes.
33 The Great Megavitamin Flap *by Joann Rodgers*
A new dispute in psychiatric circles centers on claims stressing the use of dietary and vitamin therapy.
34 Medicine for Melancholy *by Anthony Wolff*

BOOKS

37 World of Our Fathers *by Irving Howe*
Reviewed by Peter Shaw
39 The Great War and Modern Memory *by Paul Fussell*
Reviewed by William H. Pritchard
40 A Prince of Our Disorder: The Life of T. E. Lawrence *by John E. Mack*
Reviewed by Jane Larkin Crain
42 The Crucial Years: 1939–1941 *by Hanson W. Baldwin*
Reviewed by Richard L. Tobin
42 New Books
44 Trade Winds *by William Cole*

THEATER

47 The Xerox Adventure *by Henry Hewes*

MOVIES

49 Ibsen Up Close *by Judith Crist*

DANCE

50 ABT: National vs. International *by Walter Terry*

MUSIC

52 The Sills-Caldwell "Traviata" *by Irving Kolodin*

TELEVISION

54 The British Oasis *by Karl E. Meyer*

TRAVEL

55 Ah, Fla. *by Horace Sutton*

GAMESMANSHIP

43 Literary Crypt No. 52
53 Wit Twister No. 65
64 Double Crostic No. 92

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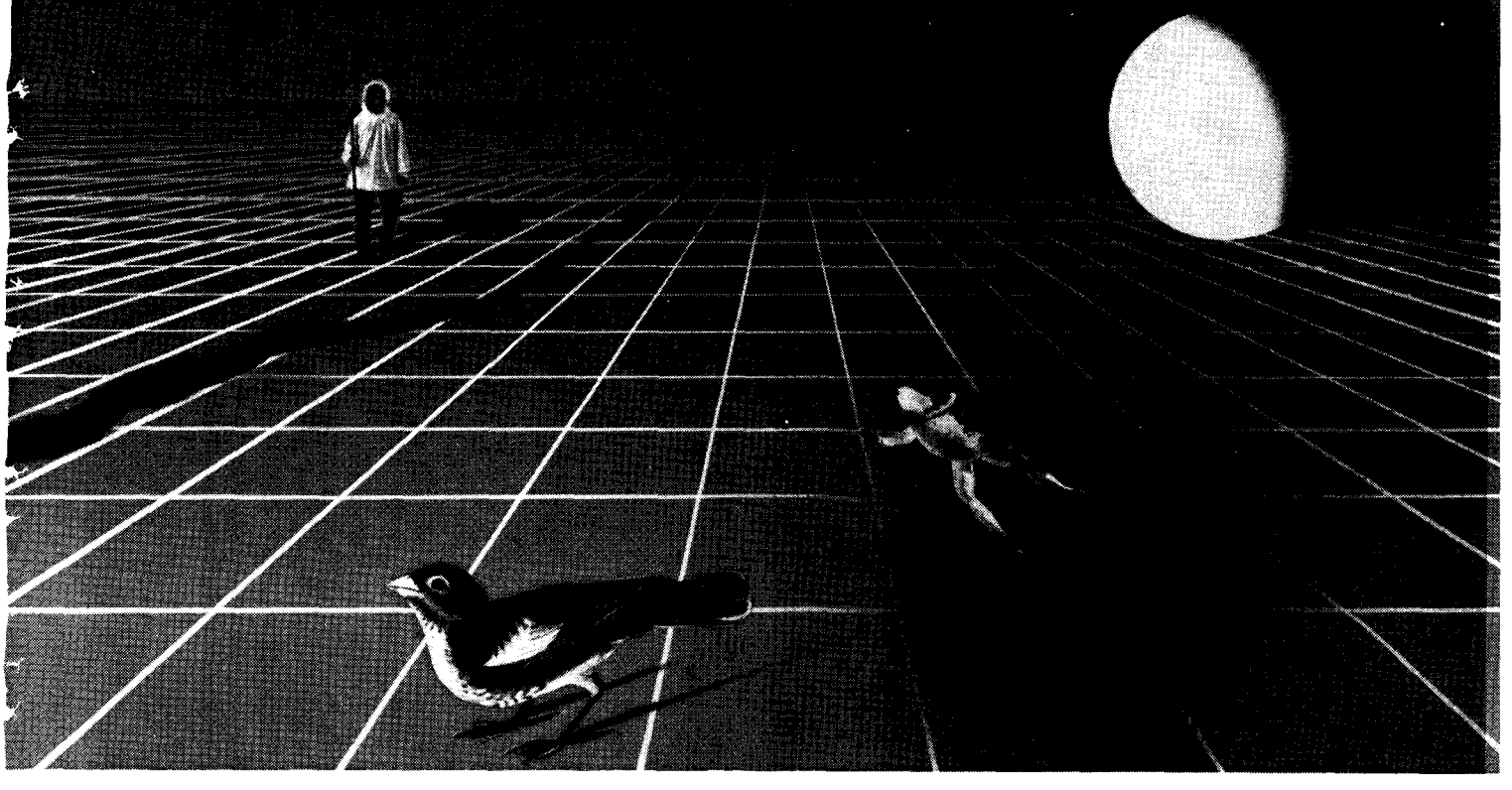

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The Victims Are Not Just the Ill

The ordeal of the mental patient is fully described in this issue and has been amply portrayed in every communications medium, from novels to television specials. Far less documented, however, has been the ordeal of the families of mentally ill patients.

Consider the parents or guardians who have the primary responsibility for making decisions about a child or other dependent requiring serious psychiatric care. They will find themselves pushed and pulled in conflicting directions. They will discover that psychotherapy is in a period of ferment and stock-taking. This is healthy in itself, but it may serve to confuse parents and guardians. They will find some experts who hold that mental disease is caused by deeply buried experiences or fears or mental stress, and other experts who put the emphasis on physical or bio-chemical factors. They will find some psychiatrists who make confident diagnoses of schizophrenia while other psychiatrists frankly admit that the term *schizophrenia* is a catchall and has little scientific meaning.

But this is only the beginning. They will be told about Thomas Szasz, a psychiatrist who has written a book titled *The Myth of Mental Illness*, and they will read the book only to find it an abstruse and murky exposition that doesn't adequately support the title.

Or they will be told by well-meaning friends that they should consult the writings of R. D. Laing, the British psychiatrist. What they will find in the main is a highly subjective cry of pain about the world by someone who is himself a sufferer, rather than a searching examination of mental disease. To be told that it is the world that is insane, not the schizophrenic individual, can hardly be considered useful advice for a parent, however striking and interesting Dr. Laing's personal theory may be philosophically.

Or parents will be urged to consult a psychoanalyst, only to discover that the price of admission is starkly prohibitive. This fact may give substance to the criticism, frequently expressed, that too many psychiatrists and psychoanalysts devote most of their time to a relatively small number of wealthy people who are kept on as patients for years at a time.

Even if parents are able to win an appointment with a psychoanalyst, they may find themselves in an emotional wringer in which long-past family experiences are exhumed and relentlessly combed, providing catharsis or valuable clues in some cases but all too often leading to deepened anguish, despair, and terrifying hostilities. Ultimately, they may discover that psychoanalysis is more useful to people who are unhappy or unfulfilled rather than to people who are suffering from serious and specific mental illness.

Parents or guardians may hear about modes of treatment that have produced miraculous cures and will often find themselves involved in costly journeys and dead ends. Few aspects of their ordeal are more heartless or exhausting than running hither and yon on the advice of well-intentioned friends who pressure them to go to this or that doctor. The parents are apt to find that accounts of remarkable results have been overstated, and that, in any case, most of the doctors associated with these "successes" are booked for months ahead.

WHAT ABOUT CHEMOTHERAPY? Profound gains have been scored through drugs, many of them tranquilizers or variants thereof. The striking decrease in the number of patients in state hospitals has been directly attributable to the use of drugs like Stelazine or Prolixin. Many thousands of people have become at least moderately functional through the use of such drugs. Here, too, however, there are problems. The underlying illness is not changed; its effects are moderated. Many people have severe difficulty in metabolizing the tranquilizers, whether because of allergy or other factors. There is also growing concern within the medical research fraternity about the possibility of bone-marrow depression caused by these drugs. Some of the drugs produce Parkinson-type symptoms, such as uncontrollable tremors or drooling or blurred consciousness. Moreover, heavy doses of tranquilizers can be devastating to the ability of the body to maintain chemical balance, or homeostasis.

Parents will receive a strong surge of hope when they read that Linus Pauling, not a physician or psychiatrist himself, has advocated an "orthomolecular" approach to the treatment of mental disease. Massive doses of niacin or nicotinamide—components of vitamin B—are used in this treatment, sometimes in conjunction with equally large doses of vitamin C. The megavitamin approach has great appeal for many parents, who see it as the opposite of complicated and prolonged treatment, and regard it as a rational and non-incriminating clue to the disease. Moreover, the logic behind the megavitamin approach is powerfully persuasive: modern living, with its multiple stresses, devitalized foods, and environmental poisoning, can set a stage for physical and mental breakdown.

Fortified with the hopes aroused by

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the Pauling theory, parents will attempt valiantly to find out more, only to discover that very few members of the psychotherapeutic profession accept the megavitamin approach or are even willing to try it. Should parents find a reputable practitioner who uses megavitamins, they are apt to run into the usual block—the physician has no appointment time for weeks ahead.

The parents may also be astonished to learn that some of the leading advocates of the megavitamin treatment, like many members of the orthodox psychiatric fraternity, rely heavily on electric shock as a sustained and integral part of the treatment. If the parents study the medical literature, they will discover that electric shock is not a precise science; that the administration of shock is extremely precarious; that delicate brain tissue can be destroyed; that individuals vary widely in their ability to sustain the trauma produced by electric shock; that, after all these years, the psychotherapists still don't have a scientific explanation for the theory and practice of electric shock; and, finally, that the percentage of patients who show improvement as the result of electric shock is no higher than the percentage of patients who improve without it.

Here we come to the damnable and exasperating fact about so many of the much-heralded forms of treatment. The chances of improvement generally run about 50 percent—the same percentage that holds for other forms of treatment, or no treatment at all.

This means that half the enormous population of mentally ill people in the United States—who constitute a larger group than those who suffer from cancer and advanced tuberculosis put together—are casting about for help that may never come.

NO DILEMMA facing the parents or guardians is so great, however, as the decision to hospitalize a dependent who has symptoms of mental illness. They have a dread of subjecting their loved ones to snake-pit experiences, made so familiar in novels, movies, and article exposés. Yet the disintegrating effect on the family of having an ill person at home is a powerful factor in the decision to send someone away.

Once having crossed this great divide, however, the parents face an even more difficult question—which mental institution? They don't have much to go on. The doctors have surprisingly little expert advice to offer. Many of them have never inspected the places they recommend. And when parents do decide on a hospital, they still face the ordeal of committing the patient.

Parents may be appalled at the casualness with which patients are sometimes committed to hospitals. In some places, the necessary signatures of doctors for commitment papers are obtained, contrary to law, without direct examination.

Commitment, by its very nature, requires incarceration. Some of the nation's most prestigious mental institutions will put newly committed patients in a large room with barred doors and windows. The room may be occupied by as many as two dozen patients, with the cots no more than a yard apart. In the largest such private hospital in fashionable Westchester County, New York State, the bedroom lights are lit throughout the night, and a blaring television in the next room

adds to the general unrest of many patients. If serenity and repose are essential to the improvement of mental patients, they are not going to find it there. Indeed, it would be difficult for even a healthy person to maintain sanity under such conditions.

Are people committed to mental hospitals on the basis of inaccurate diagnoses? The annals of psychiatric medicine provide grim confirmation that this may be so. Consider the case of a 22-year-old woman mistakenly diagnosed as a schizophrenic. True, she had all the symptoms generally associated with the disease, vague and unscientific as the term may be; but what the psychiatrist in this case neglected to do was to call for a comprehensive physical examination. If he had done so, he would have discovered that the young woman was actually suffering from a condition known as "pellagrous psychosis." She had been on a crash diet, and her body had become seriously depleted. Her hallucinations and depression were directly attributable to her near-starvation. But her psychiatrist was so psychodynamically oriented that he had missed the physical symptoms.

In fairness to that particular psychiatrist, it should also be said that many Northern physicians, having had little experience with pellagra, are apt to mistake its symptoms for mental illness.

To send a patient suffering from pellagrous psychosis to a mental institution is to risk the chance of a horrifying chain reaction. Not infrequently, the patient develops symptoms of abandonment and paranoia, natural enough under the circumstances. The quality of the hospitals tends to vary with the quality of the staff psychiatrists. Considering the opportunities and financial rewards for psychiatrists in private practice, the difficulty in finding first-rate staff psychiatrists is understandable. Little wonder that so many parents shift their loved ones from hospital to hospital, hoping to find the magic combination.

The cost of such hospitalization is not to be believed. Parents or guardians who want to keep their dependents out of state hospitals discover that their life savings are quickly devoured. Bills on the order of $100 a day are not uncommon. Indeed, it is not unusual for some families to be hit with annual costs of $50,000 or more.

Doesn't medical insurance help? Here we come to one of the crushing facts about the treatment of mentally ill patients in America. They are virtually uninsurable. All sorts of accommodations are made for other illnesses and infirmities, but mental illness is excluded from most individual and group medical policies. This discrimination is only one aspect of the pervasive prejudice directed against the mentally ill in America. No other group of Americans—not blacks or senior citizens or members of religious minorities—is more victimized by discrimination. At a time when the American people are discrimination-conscious, the prejudice in this country against sufferers from mental disease is hardly a compliment to a civilized society.

Evidence of scientific progress in almost every field is abundant, but the general situation of the mentally ill in America—despite tranquilizers, insulin, lithium, niacin, ascorbic acid, anti-histamines, convulsive shock, and group encounters—is a national disgrace. The victims are not just the afflicted but all those who are trying so desperately, and often so futilely, to help them. N.C.

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Letters From Readers

Pollution Disputed

Thor Heyerdahl's article is undoubtedly the most vital, clear cut, and moving piece of journalism I have seen for months ("How to Kill an Ocean," November 29).

For Heyerdahl is right: when the seas die (and they are far on the way), we die with them. Fourteen nations will peremptorily starve, including Japan and Norway. Yet we are still pouring different chemical concoctions—many of them deadly—into the coastal seas. According to the Fish and Wildlife Service, "the Pacific is poisoned," and every large fish in it is now laced with mercury. . . .

Forty leaking oil wells—lately drilled—will take care of the Arctic section. And the Great Lakes have been adequately handled by the Reserve Mining Company of Duluth, which still pours 67,000 tons of asbestos a day into the once-glistening waters. . . .

Robert Rienow
Albany, N.Y.

I wonder why your editorial staff endorsed an article that displayed such ignorance of recent scientific data about the cleansing cycle of large bodies of water. Although industry has repeatedly tried to kill Lake Erie, the lake is not dead. In fact, it has a fish population greater than that of all the other Great Lakes combined. The sulfur cycle, which is not yet fully understood, cleans Lake Erie and has kept it a living lake after repeated assaults. Parity of reasoning would suggest that at least an equally effective cleansing cycle exists for the ocean.

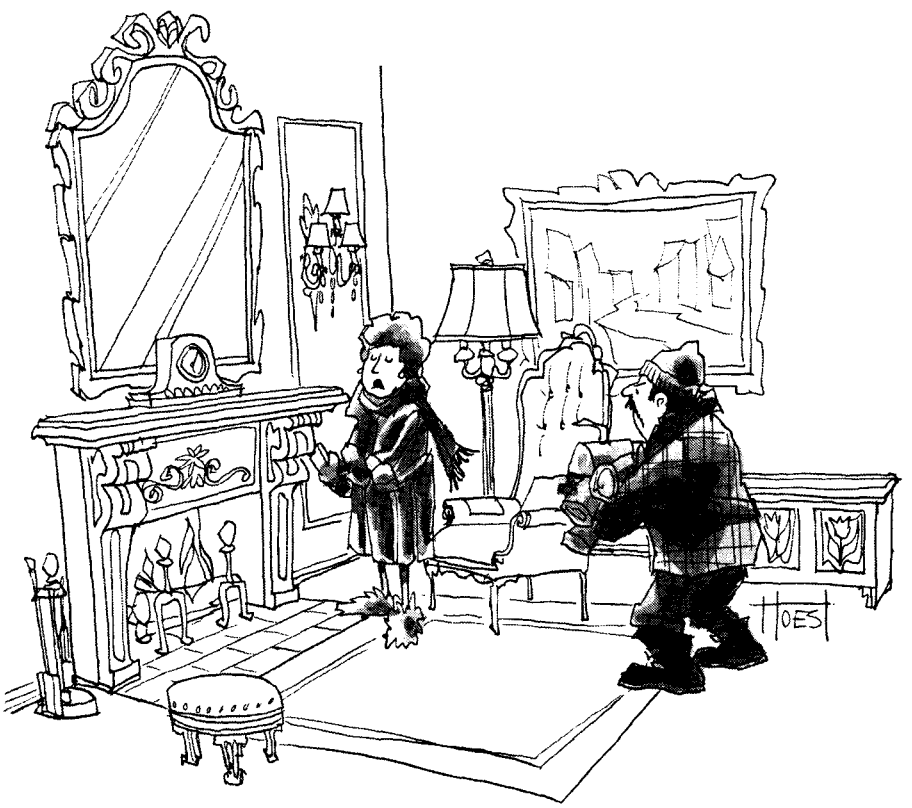
One would get the impression from Thor Heyerdahl's article that no effective water-treatment facilities exist. In Lake Tahoe, for example, waste water is treated and recycled for public use. Reuse of waste water has been practiced for more than 25 years in this country.

I do not condone the abuse of our oceans, but I cannot commend articles that distort information to accomplish their ends. Much of what Heyerdahl says is merely sensationalism. . . . We cannot hope to solve our environmental problems until they are presented factually and without bias.

J. Yeskovich
Middlesex Community College
Middletown, Conn.

The destruction of our bodies of water, large and small, goes on continually despite the efforts of such noteworthy folk as Thor Heyerdahl, who point out the fateful end if the devastation continues. My father, born in Duluth, on the shore of the largest freshwater lake in the world, Lake Superior, grew up in awe of its size and character. Today, the area of the lake remains the same, but its nature has changed. Because of man's desire and need for iron ore, in the form of taconite, Lake Superior has become polluted, even to the point that the drinking water of Duluth, one of Minnesota's largest cities, has been contaminated. Microscopic asbestos particles are not filtered out of the water by ordinary processes, and residents are now being urged to obtain pure water, which is supplied at various outlets throughout the city. . . .

J. R. Johnson
Roseville, Minn.



"I notice you're not quoting Thoreau so much anymore."

Dramatic Omission

As a student of the theater and a devoted follower of American theater history, I cannot help expressing my surprise and disappointment at your failure to include a section on theater in your special section ("America's Impact on the Arts," December 13). Need one remind you that Augustin Daly's company made overseas tours with American plays as early as 1884, years before the motion-picture industry existed? The talented company performed in Berlin, several times in Paris, and so often and so thoroughly successfully in London that a theater was opened there in 1892 bearing Daly's name. Are we to assume that such names as Eugene O'Neill, Arthur Miller, Tennessee Williams, Thornton Wilder, Edward Albee, Richard Rogers, Oscar Hammerstein, and so on are insignificant in the light of Marilyn Monroe and Mickey Mouse? I certainly hope not.

Thomas N. Tift
Urbana, Ill.

A Cheer for ZPG

Gene Lees's article certainly demonstrates an insightful approach to the general hysteria that surrounds the apparent specter of a stabilized population in the United States ("ZPG and Tomorrow's LPs," November 29).

My feeling is that population stabilization is a great thing for all aspects of the economy. It certainly will mean that a shift must take place in marketing philosophy—among many implications.

Saturday Review is to be commended for this probe of the future. Please continue to present such explorations of what the "ZPG" future will be like. I am anxiously anticipating this less-crowded, less-growth-for-growth's-sake, higher-quality-of-life time!

Richard M. Vierhus
San Jose, Calif.

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World Progress Report

Marcus Welby Syndrome

Keeping its finger on the collective pulse of the nation's doctors, the American Medical Association reports in its journal some symptoms suggesting that the profession may be recovering from a bad case of overspecialization complicated by chronic sexism.

In the past decade, according to the AMA, the representation of women in the first year of medical school has more than doubled to 23 percent of the student body. Although the largest number of the women would-be MDs are still concentrated in pediatrics, the traditional women's specialty, if present trends continue for another 10 years women will make up almost 25 percent of the nation's total medical corps.

Meanwhile, says the Association, an increasing percentage of all medical students are opting for the "primary care" fields of family practice, general practice, pediatrics, obstetrics and gynecology, and internal medicine. In 1968 these fields attracted only 38 percent of the new graduates, while 58 percent of the 6,741 new doctors were so inclined by 1974.

Nautical Nostalgia

Latter-day salts, whose memories of the great age of sail are based entirely on romantic novels and movies like *Mutiny on the Bounty* and *Two Years Before the Mast*, may yet see the tall ships on the high seas. A California shipbuilder is betting that the fast-rising cost of fuel oil will tip the economical balance back to wind-powered vessels, justifying a sacrifice of speed in exchange for economy.

Dyna-Ship Corporation of Palo Alto already has on the drawing boards ambitious plans for a square-rigger of 45,000 deadweight tons, designed for such bulky cargos as ore, coal, grain, and even oil. Relying on its auxiliary engines for only 15 percent of its power, according to company president Hugh D. Lawrence, his ship will be able to average a respectable 10 to 12 knots while using only one-tenth as much fuel as conventional vessels do and carrying more cargo than usual for its size.

Based on designs by German naval architect Wilhelm Proells, the Dyna-Ship will carry 150,000 feet of sail on masts towering 200 feet above the water. In deference to the high cost of able-bodied seamen these days, however, the sails are designed to be handled entirely by electric and hydraulic motors controlled by push buttons from the bridge.

Impermanent Plastic

The trouble with plastic, according to many conservationists, is that it preempts a lot of raw materials and energy in its manufacture. Adding insult to injury, plastics tend to last all but forever in the environment, cluttering the roadsides, littering beaches, overflowing garbage dumps. It seems that none of the bacteria that digest most organic wastes have much appetite for the petroleum-based material.

A British company, Coloroll, Ltd., has improved the edibility of plastic by wrapping it around granules of starch, which is very appetizing to microorganisms. Once the little creatures have riddled the plastic coating to get at the starchy filling, they find that the plastic itself is vulnerable to attack. According to the company, shopping bags made of this material will take two years to decompose in ordinary soil, or only six weeks in a dump, where bacteria abound. The next step, according to the British manufacturer, will be to make the plastic dissolve in salt water.

Meanwhile, the company is about to introduce these shopping bags in its home market, and U. S. rights have been licensed to the Grain Processing Corporation of Muscatine, Iowa. The biodegradable material, says its developer, is also suitable for containers, food trays, and a host of other articles.

Greasy Food

Instead of tailoring waste products to the tastes of bacteria, a General Electric scientist has approached the same problem by changing the bacterium to fit the pollutant. After six years of research and experimentation, Indian-born Ananda Chakrabarty has developed a microbe with a gourmet's appetite for oil.

Chakrabarty's "super-bug" is actually a genetic mix of four strains of the common *pseudomonas* bacteria, long known to contain enzymes that attack hydrocarbon-based substances, such as oil. The trick to transferring the genetic blueprints for these enzymes from one strain to another turned out to be bathing the host organisms with ultraviolet radiation after the genes had been transplanted. The resulting hybrid, which Chakrabarty has christened "multi-plasmid hydrocarbon-degrading pseudomonas," consumes oil between 10 and 100 times faster than its four parent strains.

Confined so far to the laboratory, a small population of the new microbe has demonstrated its ability to consume an eyedropper of oil in only a few days. Multiplied by millions and billions and loosed on an actual oil spill, according to the GE scientist, the microbes could put away about two-thirds of the hydrocarbons in relatively short order.

ANTHONY WOLFF

"Erratum!"

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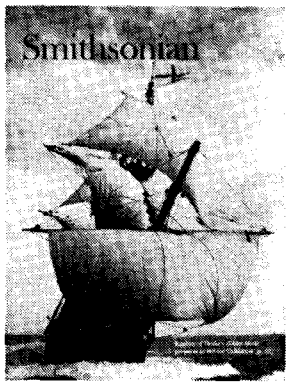

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Curmudgeon-at-Large

by Cleveland Amory

Teenagers, we read the other day, can be—and we quote—"sullen, argumentative, lethargic." So what else is new? They're teenagers, aren't they? Anyway, according to Helen Rabichow, executive director of something called Scholarship and Guidance, an agency which counsels troubled teenagers and which, we presume, is a gold mine, you don't have to worry unless your teenager has, and we quote again, "an unrelieved lethargy." An unrelieved lethargy! Let's see now. It's not unrelieved in the morning. Teenagers sleep through it. In the afternoon? Well, it's not really unrelieved—they sit through it. It's the evening that's the problem. Occasionally they do want to get up to go somewhere. But look at it this way. At least most of the time, it's somewhere *else!*

Everyone, says Miss Rabichow, carries inside a certain amount of depression. But most adults have learned to handle it. The reason is, she explains, that our expectations are low. The trouble comes with teenagers who, she says, think all good things are possible. Well, all good things *are* possible. Nobody stays a teenager forever. And it's a lucky thing that nobody does. If you don't believe it, don't look now, but ask yourself whether anything is bugging you these days. We're kidding, of course. Obviously, just about everything is. But what we mean is, literally bugging you. And we don't mean the FBI or CIA either. We mean your own kids.

The point is that there is now in existence—and this time we wish we were kidding—a mail-order firm specializing in kids' bugging sets. For kids to bug—now get this—you. And in your own bedroom, too. The sets are advertised as terrific fun. Furthermore, it takes a diligent search by parents to find these bugs. One couple took 90 days.

Our feeling is that these parents made a big mistake in admitting that they *ever* found the bug. We think that they should have gone right on doing whatever they do in the bedroom and pretending they didn't know about the bug. They should have talked very casually, in normal tones. First, they should have started gently, with lines such as: "No, I don't agree. They're not all bad—there's some good in them." Then, a little stronger: "A fellow at the office told me you can get any kid snatched. They'll hold the kids in a dark cellar for a week if necessary, and all you have to do is pretend to negotiate." And, finally, the clincher: "Well, I don't know, but I do know my old army pal, Ted, put out a contract on *his* kids."

We tell you, after a few conversations like that, the kids would either unplug the bug or call the cops.

WASHINGTON WIRE—as taken down by Mary Stewart in the Dallas *Times Herald*:

Asked to list the greatest persons in his lifetime, Kissinger said, "De Gaulle was a great figure. Franklin Roosevelt. Mao. I am city hall office."

Don't fight it, Henry; go with it.

ART DEPARTMENT—as appraised by Kathryn Merkel of Indianapolis, Ind., in the *Indianapolis Star Magazine*:

Watercolor of furniture store owner and early pencil drawing he did of an old car both illustrate Ernsting's attention to detail. He says he is working on developing a loser style of painting.

Well, winning isn't everything.

HELP WANTED—as found by Robbie Rolph, of Sanders, Ariz., in the East Texas University's Vacancy Listings:

BROWNSVILLE ISD, Brownsville, Texas 78520. James T. Ogg, Superintendent: OPENING FOR: EMOTIONALLY DISTURBED TEACHER.

It looks to us like another Blackboard Jungle.

ANTIQUE DEPARTMENT—as searched out by Harry Reagan of Frankfort, Ky., in the Louisville *Courier-Journal*:

WASHINGTON. When tradition and sentiment are involved, maybe some of the U.S. Senate's rules were made to be broken.

That may be the case with the mahogany desk used by Sen. Alben Barkley at the time of his death. After 19 years, the desk has found its way back to a Kentuckian for care and keeping. . . .

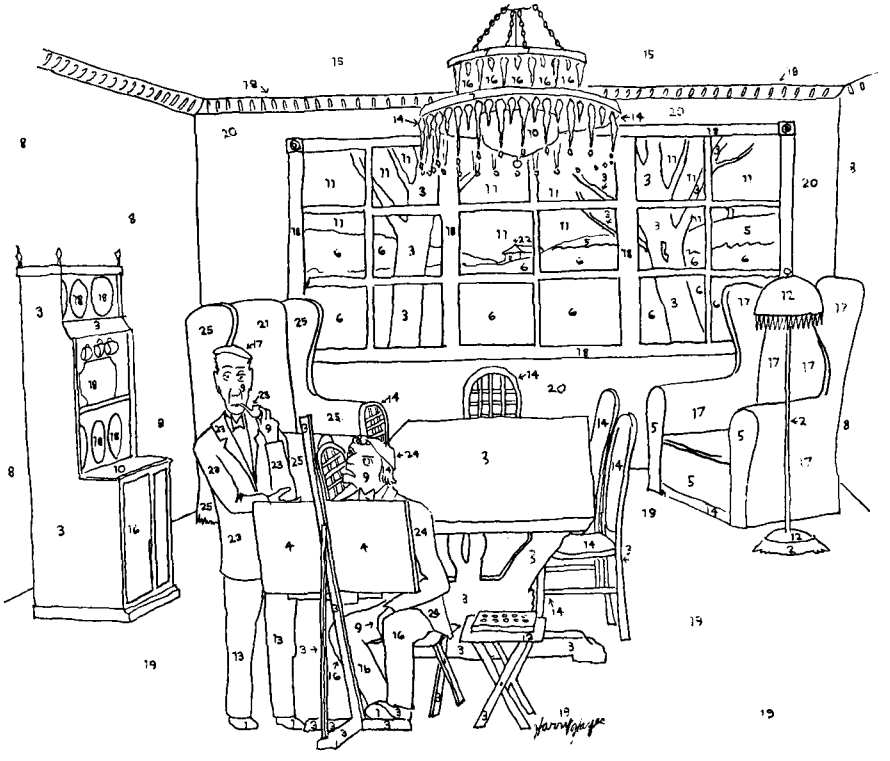
The desk—six feet long and four inches wide, with drawers on both sides—was one of several custom-made for the Old Senate Office Building when it opened in 1909.

One thing—they sure didn't expect a lot of clutter.

HORROR SCOPE—as found by Norma Hansen of San Francisco, Calif., in Carroll Righter's column in the San Francisco *Chronicle*:

ARIES (March 21 to April 19). Attend to cuties now that will help you get a head start on business matters Monday.

Sounds to us like that old saw—early to bed and early to rise. □



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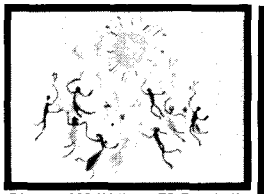

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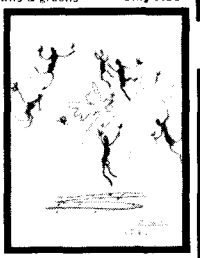

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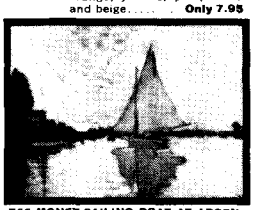

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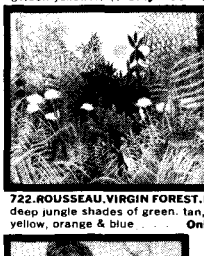

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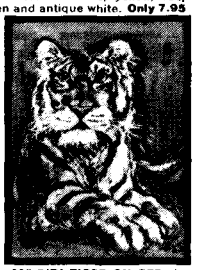

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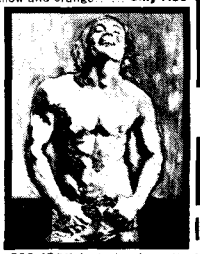

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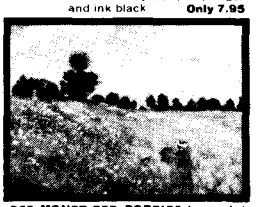

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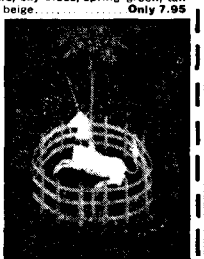

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THE PSYCHOTHERAPY JUNGLE

A Guide for the Perplexed

When, in the year 1793, an enlightened and humane physician named Philippe Pinel was put in charge of the infamous French mental hospital at La Bicêtre—a hellhole by any description—he created a sensation by freeing the vermin-infested inmates from their chains. Even in revolutionary France, so customary was the barbarous custodianship of the insane that Pinel was himself called mad for "freeing the beasts." But he was convinced that fresh air and freedom of movement were more curative than shackles and dungeons, and he was proved correct. Three years later, as the painting on this page shows, Pinel also directed the unshackling of the inmates at Salpêtrière, the asylum for demented women.

Though we still refer to our mental hospitals—which do, of course, leave much to be desired—as "snake pits," we can scarcely comprehend the unspeakable cruelties that were piously visited upon hundreds of thousands of wretched human beings in these institutions over the centuries. Their "treatment," which frequently included outright torture, was sanctioned by a book of horrors called *Malleus Maleficarum* (Hammer to be Used Against Witches), compiled by two

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scholarly monks toward the close of the 15th century. This studious work "proved" that anyone afflicted with what we now think of as mental illness was possessed by demons and witches.

PINEL'S COURAGEOUS HUMANITARIANISM, as revolutionary as anything that occurred during that Revolution, was a milestone in psychiatric history. It was, of course, a long, hard road from Pinel to Freud—and, though a much shorter time has elapsed, another long, hard road from Freud to us.

That period which we so recently referred to as "post-war"—the years immediately following World War II—is already ancient history from a psychiatric standpoint. In those olden days we had finally begun to believe that we knew and understood where we were, psychiatrically speaking. True, there did exist the more cursory and generally not very useful kinds of therapy offered in mental hospitals for really *crazy* people. So there was still the snake pit, but there was also the couch. Mainly, there was the couch.

PhotoResearchers

Psychoanalysis held a special fascination for novelists, playwrights, and moviemakers, who helped popularize the analyst until almost all literate citizens could mouth terms like *id, libido, superego, sublimation, Oedipus complex, phallic symbol.* Moreover, Freudianism gained almost undisputed ascendancy in academia. In their monumental *The History of Psychiatry,* published in 1966, Drs. Franz G. Alexander and Sheldon T. Selesnick were able to exult over psychiatry's finally coming into its own as a full-fledged medical science. Giving the psychoanalytic movement much of the credit, they wrote: "Psychiatry has come of age. On the strength of substantial achievements, it has ceased being medicine's neglected stepchild and has become one of the most prominent fields in medicine." Moreover, they felt that "civilization may have entered an age of psychiatry," and they applauded our new national awareness of the central importance of mental illness.

Yet within a decade the controversial American psychiatrist Dr. Thomas Szasz was making inroads in public awareness with his assertion that mental illness was merely a myth we had invented, and Dr. E. Fuller Torrey was saying flatly: "Psychiatry is dying." He allowed that this claim did seem ironic "in view of the fact that more people than ever are going to more psychiatrists than ever." Others claimed that psychiatry was neither a medical discipline nor a science. And there arose the influential school of Dr. R. D. Laing, which held, among a number of other suggestions, that a "disease" such as schizophrenia should perhaps not be cured at all. Laing proposed instead that the schizophrenic should be taken by the hand and permitted to go all the way with his illness—which was perhaps more sane than our sanity. The Esalen Institute held learned seminars on the uses of psychotic experiences. All these conflicting claims threw the public into great confusion.

Compounding this confusion was the bursting forth of new therapies. Suddenly, between the snake pit and the couch a diversity of options existed. "Breaking loose from the bonds of tradition," writes Dr. Harold Greenwald in *Active Psychotherapy,* "psychotherapy has recently undergone such a vast proliferation that it is almost impossible for even the most nimble of researchers in the field to keep up with the almost infinite variety of new approaches and new techniques." If even the experts in the field can't keep up, what can poor laypeople do? Bombarded on all sides by everything from "primal screams" to "I'm-OK-you're-OK" therapies, how does one sort out all the input? How do you separate the signals from the noise, how evaluate which, if any, of the new therapies make any sense—and where, meanwhile, has Freud gone?

The purpose of this special section is to help sort out some of these confusions, to separate the signals from the noise. Dr. Morris Parloff, who keeps track of these trends for the National Institute of Mental Health, takes us on a quick tour of the new psychotherapies. Dr. Jarl Dyrud of the University of Chicago tells us where he thinks psychoanalysis now fits into the revised picture. And Dr. Seymour Kety of Harvard explains the importance of our new awareness of the biological aspects of mental illness and its psycho-pharmacological implications. Shorter articles treat such subjects as preventive psychiatry, halfway houses, depression, nutritional aspects of mental illness, and the special psychiatric problems of the disadvantaged.

We do not pretend to have cleared up all confusions, of course. As Dr. Joel Elkes of Johns Hopkins, a pioneer psychopharmacologist and psychiatrist, likes to say about psychotherapy, "If you understand the situation, you are not fully informed."

ALBERT ROSENFELD

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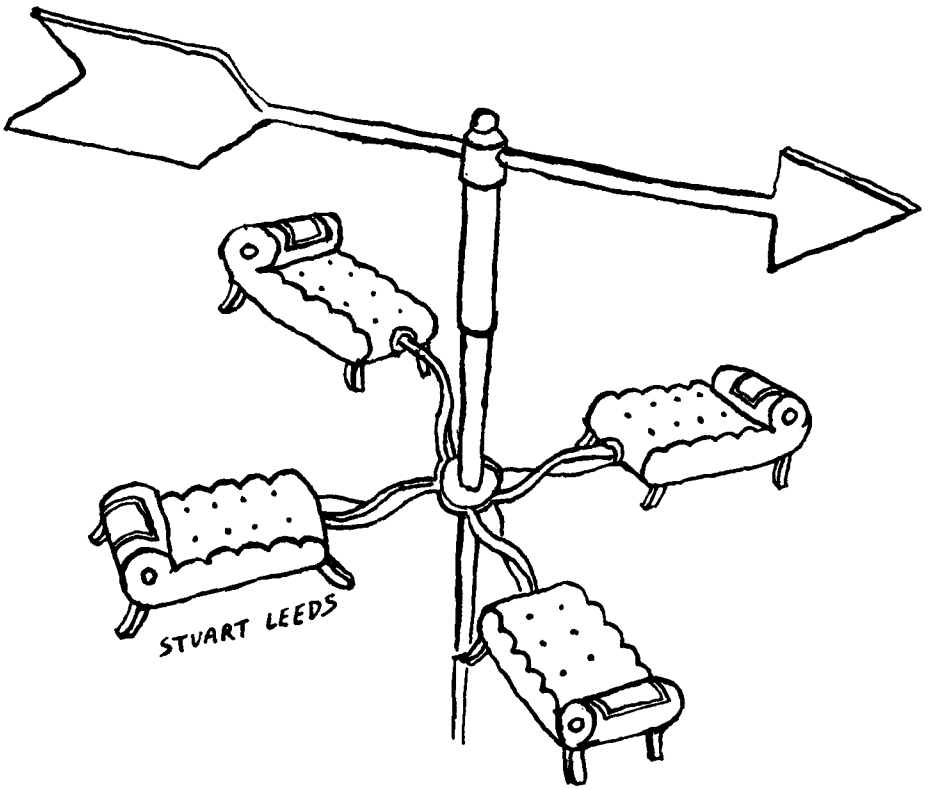
Shopping for the Right Therapy

The four main schools of psychotherapy are split into more than 130 sub-schools. Choosing the "best" one can be tricky.

by Morris B. Parloff



There is nothing absolute about the aims of psychotherapy. They are, rather, tied closely to current standards of well-being and social effectiveness. In the past, these social standards have seemed relatively fixed and stable. Today, however, our society changes its standards with ever-increasing speed, while the sciences keep fashioning new mirrors to reflect the new images of man. As a result, innumerable images are now simultaneously extant; which image we see depends on where we look.

At the same time, we make increasing demands on psychotherapy. In the past, religion and science were the main ways of achieving our aspirations. More recently, to the consternation of some and the satisfaction of others, the license for ensuring our well-being has apparently been transferred to psychotherapy!

The boundaries of the treatment, never firm, have become increasingly ambiguous and provisional; in fact, they now seem to be infinitely expansible. Within the past decade the role of the psychotherapist has been greatly extended. Not only is he expected to help the patient achieve relief from psychologically induced discomfort and social ineffectuality—that is, to treat "mental disorders"; he is also expected to help the client achieve positive mental health, a state presumably defined by the extent to which the patient experiences "self-actualization," growth, even spiritual oneness with the universe. Thus, some therapists have moved away from the earlier aim of "head-shrinking" to the loftier goal of "mind-expanding."

The range of problems brought to the psychotherapist has broadened to include not only the major mental disorders—the psychoses and neuroses—but also the celebrated problems of alienation and the meaninglessness of life. The conception of "pathology"—that is, what needs changing—has been modified. Where formerly the internal and unconscious conflicts of the *individual* were treated, the targets of change now encompass the interpersonal relationship, the family system, and, more recently, even society and its institutions.

CREDENTIALS for practicing psychotherapy have been broadened and, by some standards, lowered. What was initially almost the exclusive domain of the medical profession—of the psychoanalyst and psychiatrist—has slowly been opened up to include the related professions of clinical psychology, psychiatric social work, and psychiatric nursing. Among those more recently invited to provide some psychiatric services are the "paraprofessional," the nonprofessional, and even the former patient. The belief that "it takes [a former] one to treat one" has gained popularity, particularly in the treatment of drug abusers, alcoholics, criminals, and delinquents.

The number of "therapeutic techniques" also continues to grow. More than 130 different approaches are now being purveyed in the marketplace of psychosocial therapies.

New schools emerge constantly, heralded by claims that they provide better treatment, amelioration, or management of the problems and neuroses of the day. No school has ever withdrawn from the field for failure to live up to its claims, and as a consequence all continue to co-exist. This remarkable state of affairs is explained in part by the fact that each school seems to be striving for different goals—goals reflecting different views of the "nature of man" and his potential. All approaches to treatment are sustained by their appeals to different constituencies in our pluralistic society.

BY WAY OF general introduction, I shall briefly review the four self-proclaimed

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major schools of psychotherapy. Then I'll describe several other forms of treatment that are difficult to categorize but that currently also enjoy special popularity.

The four major schools of therapy are (1) analytically oriented therapy, (2) behavior therapy, (3) humanistic therapy, and (4) transpersonal therapy.

Analytically Oriented Therapy

The analytic (or psychodynamic, or depth) forms of therapy have evolved in a more or less direct line from classical psychoanalysis. While still flourishing, and perhaps the most frequently encountered form of treatment, this school appears—like unemployment and inflation—to be growing at a declining rate.

These psychodynamic therapies assume that people have innate and acquired drives which conflict with both the "external" requirements of society and the "internal" needs and "internalized" standards of the individual. Unacceptable drives are forced out of the conscious awareness—that is, repressed—but they continue, unconsciously or subconsciously, to press for expression.

A person's normal development may be interrupted by early-life experiences that either do not satisfy innate drives sufficiently or gratify them excessively. In either event, the child's development may be blocked. The emotions and fantasies derived from these unacceptable drives may be allowed partial expression in a disguised and compromised form. In some instances these emotions are "sublimated" into creative, socially beneficial channels. In other cases they "surface" as undesirable physical symptoms, or as socially unacceptable character traits and behavior patterns. The psychodynamic approach postulates that socialization is required in order for the person to become human.

Psychoanalytic treatment tries to unravel internal problems by bringing the unconscious neurotic conflicts into the patient's consciousness. The direct target of treatment is not the patient's *symptoms*, but rather the forces that are believed to generate these symptoms.

The formula for bringing this repressed material squarely into the patient's awareness is: clarify, confront, interpret. Understanding and insight of this kind are presumed to be in themselves "curative," provided that they evoke emotional experiences of a compelling nature.

Typically, psychoanalytic approaches involve analysis of the relationship that the patient attempts to establish with the therapist. This relationship is presumed to mirror the patient's unresolved pathological childhood conflicts.

More recently, the analytically oriented therapist has begun taking into account the social and cultural context in which the patient lives. The classical patient-therapist pairing has been widened to permit treatment in groups as well. Some psychodynamic therapies have moved from long-term to brief, time-limited courses of treatment. Though many of the classic procedures have been revised and relaxed, the basic assumption that dynamic forces underlie symptomatic behavior remains unchanged.

"The psychotherapist's role has been greatly extended. Some therapists have moved away from 'head-shrinking' to the loftier goal of 'mind-expanding.'"

Behavior Therapy

Most behavior therapy derives from laboratory studies of learning processes. The therapist does not postulate the existence of any disease, aberrant personality development, or internal underlying conflict. The problem is defined in terms of specific behavior that the patient or society considers to be maladaptive. The aim of treatment is to change behavior—to change, specifically, its frequency, intensity, and appropriateness.

The behavior therapist does not consider maladaptive forms of behavior as evidence of "pathology" but rather as ways in which people have learned to interact with their environment. He believes that behavior disorders develop according to the same principles of learning evident in so-called normal learning.

"Behavioral" treatment begins with detailed study of the events that precede and follow occurrences of a particular behavior problem—phobic avoidances, compulsions, temper tantrums, sexual dysfunctions, and so on.

One major form of behavior therapy consists in changing environmental conditions that stimulate or maintain the unwanted behavior; this therapeutic technique is known as "operant conditioning." Behavior therapy now includes a broad spectrum of techniques, known by such names as systematic desensitization, assertiveness training, aversive conditioning, token economy, and modeling. These procedures are offered by psychologists, psychiatrists, educators, social workers, speech therapists, and others concerned with modifying behavior.

The procedure popularly labeled as *biofeedback* is used as a potential treatment for a variety of psychosomatic disorders, such as headaches, insomnia, high blood pressure, asthma, circulatory problems, and backache. The primary principle in biofeedback* is that if someone is provided with information about certain changes occurring in his body, that person can "learn" to: (1) increase awareness of his or her bodily processes, and (2) bring these processes under conscious control. This control should then permit the patient to change the autonomic processes in a more benign or healthful direction. Awareness of events within the body is achieved by means of monitoring instruments, which detect the relevant internal physiological change, amplify it, and translate it into a visual or auditory display.

Humanistic Therapy

This umbrella term shelters a wide range of therapies and techniques. Perhaps the most important factor uniting them is their strong reaction against what they view as limited conceptions of human nature offered by the analytic and behavioristic therapies.

Humanists postulate that man is driven by an overarching need for self-actualization. Man's needs are, they assert, "higher" than simply mindless pleasure-seeking or avoidance of pain. Goodness, truth, beauty, justice, and order are not to be explained away as byproducts of man's efforts to sublimate, divert, or block the direct expression of the baser drives that lurk within—an explanation sometimes attributed to analytically oriented therapy. Humanists believe that the failure to express and to realize the potential of higher human needs, motives, and capacities is the cause of emotional distress.

The goals of humanistic therapy are

*See "Biofeedback: An Exercise in 'Self-Control'" by Barbara Brown, *SR*, Feb. 22, 1975.

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self-actualization and the enrichment and fuller enjoyment of life, not the cure of "disease" or "disorders." To realize your potential, you must develop increasing sensitivity to your own—and others'—feelings. Such heightened awareness will help establish warm relationships and improve your ability to perceive, intuit, sense, create, fantasize, and imagine.

The humanists stress that the only reality that merits concern is one's own emotional experience—in contrast to what they view as the unwarranted faith that other therapists have placed in thought, insight, and understanding.

The analytic view holds that man's impulses must be frustrated and redirected in order that he be more fully human. But humanists argue that direct gratification of needs is ennobling and good.

Humanists such as the late Abraham Maslow hold that each individual has a biological essence, or self, that he must discover and develop, but that external influences are more powerful than biologically given characteristics and may distort or block our personal awareness and development.

The panoply of self-actualizing techniques ranges from nondirective counseling and gestalt therapy to the multiple and ever-evolving variants of "growth" groups: the encounter group, the T-group, sensory-awareness training, and so on.

Transpersonal Therapy

Unlike the humanists, the transpersonalists are not content with the aim of integrating one's energies and expanding the awareness of oneself as an entity separate from the rest of the universe. Instead, the transpersonalists' goal is to help the individual transcend the limits of ordinary waking consciousness and to become at one with the universe. The various levels and dimensions of awareness are as follows. "intuitive" states, in which vague, fleeting experiences of trans-sensory perception begin to enter waking awareness; the "psychical," in which the individual transcends sensory awareness and experiences integration with humanity; and the "mystical," representing a union of enlightenment in which the self transcends duality and merges with "all there is." Finally, there may be yet a further level of potential development—personal/transpersonal integrative—in which all dimensions are experienced simultaneously.

Transpersonalists do not share an organized theory or a clearly defined set of concepts, but, like the humanists, they assume that we all have large pools of untapped abilities, along with a drive toward spiritual growth.

One may achieve these levels by means of various techniques, including

The Crying Need for Halfway Houses

by Maya Pines

In the accelerating drive toward "deinstitutionalization," nearly 400,000 mental patients are now being released from the nation's state and county hospitals every year. But where do these people go?

Many of them have been in the institutions so long that they have no other home. Some are no longer wanted by their families. They are often confused and unable to take care of themselves. It has been established that one-third of these discharged patients (roughly 130,000 persons) need some sort of support—"halfway houses" where someone will at least make sure that they get decent meals and take their medication until they learn to fend for themselves, and where those with chronic ailments will be offered a minimum of supervision or help with other forms of "resocialization."

What awaits the discharged patients, however, is sometimes even worse than the miserably restricted life they led in the institution. Thousands of ex-patients are dumped onto welfare departments, which simply shuffle them into run-down hotels, private nursing homes, or boarding houses in poor, crime-ridden areas. The communities' resentment of this influx is now well known, but a lesser-known fact is the higher death rate among discharged patients—5 to 10 percent higher, in some areas, than among patients who have remained in the state hospitals. In general, no provisions of any sort are made for their care.

In all of New Jersey, there is only one halfway house, where as many as eight discharged mental patients can adjust to life on the outside. New York State has 11 such houses—including New York City's heavily endowed and effective Fountain House—but these facilities can accommodate no more than 388 persons throughout the state. The National Institute of Mental Health knows of only 209 halfway houses for ex-patients in the entire country.

Because people who have spent time in mental hospitals face so many difficulties in returning to ordinary life, it stands to reason that they need a variety of services. Horizon House, in Philadelphia, is one of the few centers that try to provide a whole range of assistance. Twenty ex-patients live in its "traditional group home," where they may stay up to six months (the average length of stay is three or four months). From there they may graduate to a "sheltered apartment," shared by two or three persons who are pretty much on their own but still receive regular visits from a staff member. They may stay there as long as they like or move on to apartments of their own. Meanwhile, Horizon House offers them and other discharged patients a place to meet, make friends, and receive guidance in dealing with money, sex, nutrition, and other aspects of daily life. It also provides counseling and—most important—strong vocational help, including a sheltered workshop, job training, and a transitional employment program in which former patients may work for a few months, or part-time, on a trial basis. Needless to say, there is a horrendously long waiting list for all these programs.

Facilities of this kind not only would benefit ex-patients but also might go a long way toward reducing the high rate of readmission to mental hospitals. The next two years may see an upsurge in such facilities because of new federal legislation requiring all of the nation's numerous Community Mental Health Centers to provide some kind of transitory residences for discharged patients. So far, though, the record has been incredibly bleak, prompting Chief Judge David Bazelon of the U. S. Court of Appeals for the District of Columbia to ask angrily a few months ago, "Are back alleys any better than back wards?" □

Maya Pines, who is author of The Brain Changers, *has contributed numerous articles about science to national magazines.*

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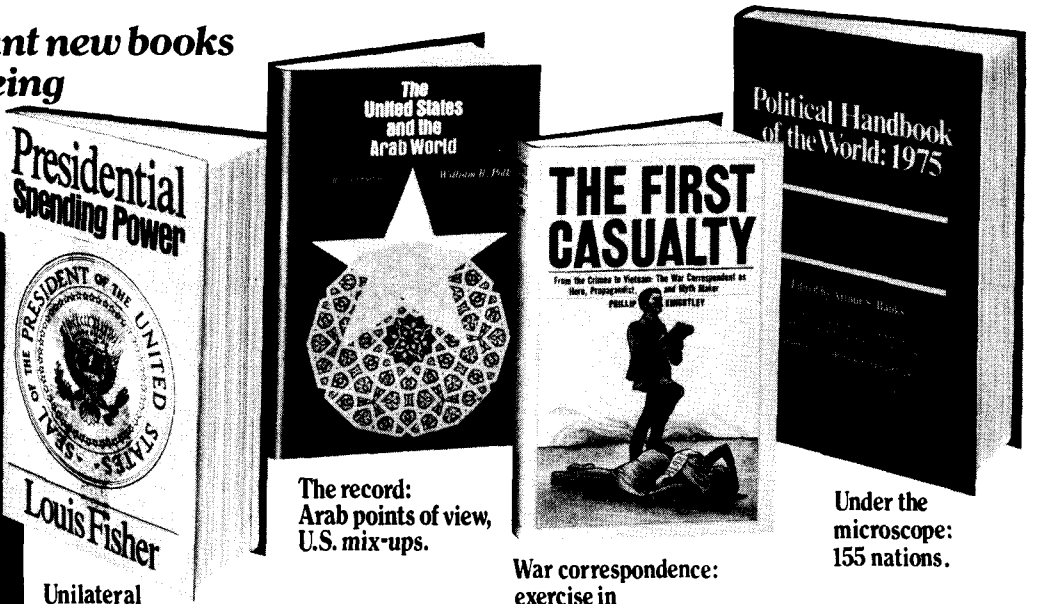
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Arica training, the Gurdjieff method, Zen, psychosynthesis, yoga, Sufism, Buddhism, and transcendental meditation.

THREE TRANSPERSONAL approaches have achieved considerable popularity: psychosynthesis, Arica training, and transcendental meditation.

Psychosynthesis was developed by a Florentine psychiatrist, Roberto Assagioli. As a form of therapy, it tries to help people develop "the will" as a constructive force guiding all psychological functions—emotion-feeling, imagination, impulse-desire, thought, and intuition. Treatment aims at enabling the patient to achieve harmony within himself and with the world as a path to attaining the higher self. It consists of techniques for training the will in order that one can master life and merge with "the universal will."

Arica training is an eclectic system, devised by Oscar Ichazo in Chile. It has incorporated many of the teachings of the Middle East and the Orient, including yoga, Zen, Sufism, Kabbala, and the martial arts. The branches of the Arica Institute now established in some major American cities stress these features: special diet, sensory awareness, energy-generating exercises, techniques for analysis in personality, interpersonal and group exercises, and various forms of meditation.

Transcendental meditation (TM), a variant of Raja yoga, has become extraordinarily popular in the United States and Europe. This form of meditation has been adapted to the habits of Westerners and does not require special postures, forced concentration, lengthy or arduous training, or religious belief. Each person is assigned a mantra—a special incantatory catch-phrase—which he is to keep secret and meditate on twice a day for about 20 minutes. This meditation helps

Is Psychiatry a White-Middle-Class Invention?

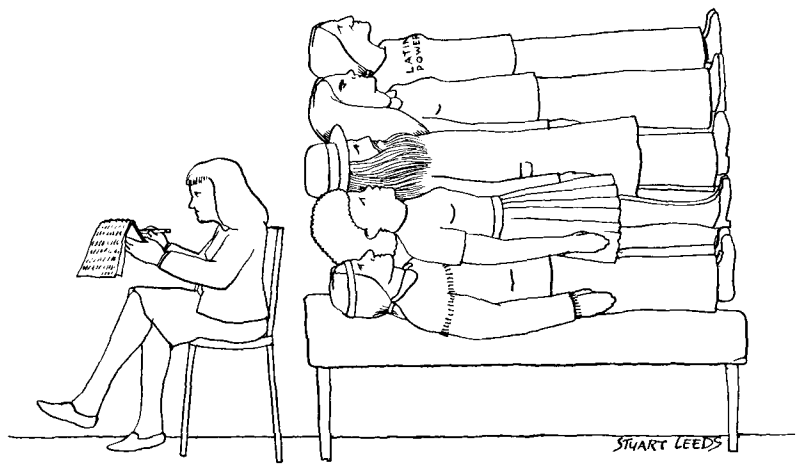
by Ari Kiev

It has been charged that psychiatry is a white-middle-class invention, designed for use by white-middle-class practitioners for the benefit of white-middle-class patients. Though the charge is exaggerated, there is just enough truth in it to give us pause for careful thought.

As a peripatetic "transcultural" psychiatrist, I have had many opportunities over the past 15 years to observe psychiatric practices throughout the world and to build a practice made up of patients from a diversity of types and cultures. I am constantly impressed by how special are the cultural contexts in which Americans are raised, what a striking difference these contexts can make in the kinds of emotional disturbance an individual may have, and which kinds of solutions may help him.

Although few psychiatrists are totally insensitive to these differences, doubtless many are only dimly aware of their own biases. I don't mean biases in the sense of being *anti* specific groups, but rather a tendency to let their own cultural biases and values influence their treatment methods and the goals they set for patients. It can be quite frustrating—or merely ludicrous if the patient has kept his sense of humor—for, say, a black man living in a high-crime area, or for a poverty-stricken reservation Indian, to be urged to attain his true human potential through self-actualization, or for an out-of-work depressed Appalachia resident to be told (by implication, usually) to snap out of it and pull himself together.

Many members of minority groups, particularly the poor, believe that they will receive little help or sympathy from an Establishment psychiatrist, and they may avoid seeking such help or do so reluctantly. An approach that fails to consider their particular preconceptions and cultural differences will result in rapid turn-off and dropout.



Some psychiatrists have little experience with poor people, simply because these patients can't afford to come see them in their private practices. Such patients may be seen in "charity" settings, in clinics, or in mental hospitals, circumstances that can't help coloring the behavior and attitudes of both patients and psychiatrists. Disadvantaged groups have a higher-than-average representation in mental hospitals simply because they *are* disadvantaged economically. They often have less family support and fewer adults on whom to model their behavior. They also have a higher rate of alcoholism and drug addiction. These afflictions do not respond very well to treatment in *any* group, but because of their preponderance in minority groups, it is all too easy to think of these patients as intractable *because* of their race or class.

Conversely, some enlightened psychiatrists may be so sensitive to cultural differences that they may forget that other cultural groups have absorbed at least part of—perhaps a large part of—American middle-class values, and that techniques that work with the general run of patients should not be totally abandoned. These doctors may forget, for instance, that hostility toward authority figures may be an important ingredient in the patient's

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people attain deep states of relaxation that are said to release creative energies. The advocates of TM hold that if 1 percent of the population in a given area meditate properly, the energies generated will benefit the rest of the population.

Special Treatment Forms

Most techniques of psychotherapy can be included under one or another of these four rubrics—analytic, behavioral, humanistic, and transpersonal—but there remain a number of approaches that do not claim allegiance to any school and are not claimed by any. Some of these special approaches may be termed "pan-theoretical"; others have evolved self-consciously "novel" techniques and procedures. The broad class of group psychotherapies and the many community-oriented therapies illustrate "pan-theoretical" approaches; the "novel" therapies will be illustrated here by perhaps the best known—primal therapy.

"Group psychotherapy" does not represent any particular set of techniques or common philosophy of treatment. It refers to the *setting* in which the particular views and techniques of the analytic, behavioral, humanistic, and transpersonal schools have been implemented. In addition to having a knowledge of his own school, the practitioner of group psychotherapy must understand the dynamics and processes of small groups.

Of the many forms of group therapy, one of the best known is *transactional analysis* (TA), of *I'm OK, You're OK* fame. TA was developed by Eric Berne and represents an adaptation and extension of the psychodynamic orientation. The treatment attempts to identify covert gratifications—the "payoffs" of the "games" that people play with one another. The tasks of both the therapists and the group patients include identifying the moment-to-moment ego states (parent, child, adult) that characterize each participant's interactions. A further step is to name the "game" that the individual is playing and, finally, to identify the "unconscious" life plan that the patient appears to have selected for himself during early childhood. The life plan involves the relatively enduring position of whether the self and others are "okay" or "not okay." The dynamics of change are believed to consist in the patient's learning to shift his "real self" from one ego state to another by an act of will.

Family therapy involves the collective treatment of members of the same family in a group by one or more psychotherapists. This approach treats not merely the individual but the family unit. The individual "patient" is viewed as but a symptom of a dysfunctional family system—a system that has produced and now maintains the problems manifested in a given family member.

The pan-theoretical approaches include those therapies which extend the therapeutic focus to the community and society. The premise that environmental influences may interfere with a person's development has been taken up by a variety of therapists loosely associated with humanistic psychology. Perhaps the most extreme position is that taken by the group espousing *radical therapy*, which holds that society is responsible for most mental and emotional ills, and that, therefore, society rather than the patient is sick. People in psychological distress are considered oppressed rather than ill, and traditional psychotherapy is "part of the problem rather than part of the solution to human misery." The therapist attempts to help the patient recognize not merely his own problems but also the realities of his life situation and the role played by society in generating and perpetuating emotional problems.

Like radical therapy, *feminist therapy* believes that the root of emotional prob-

problems whether he is a poor, middle-aged black man or a wealthy, teenage white boy. And either of the two persons may suffer from a lack of self-esteem or a lack of identity. Thus the psychiatrists may see the same set of symptoms and really the same troubles in one person as in the other—but *label* them differently (and sometimes mistakenly) purely because of the racial, ethnic, or cultural difference.

They may further begin to feel that they understand Italians or Jews or blacks or Indians or people with Spanish surnames—and to treat them as if they were all equally affected by the same cultural influences. But within any given culture, each individual is, well, an individual, and the cultural factors merely provide additional understanding as to what has shaped that individual.

On a recent morning, when I was running late because of an emergency, I noticed in my waiting room a back-up of patients. Among them were an Irish nun and a bearded Hasidic rabbi, an affluent Wasp businessman and a young black man who lived in one of Harlem's poorer neighborhoods. Now, *there* was a diversity of cultures, right in that room; yet it would have been a mistake to assume that all of these people needed to be treated entirely differently. The Irish nun, raised in a convent, and the Orthodox rabbi, who grew up in Hungary, had a number of problems in common. Both, for instance, suffered from a marked obsession with perfectionism, and from obsessive doubts about their own characters and abilities. The white corporation executive and the black ghetto youth both had an inclination to deny their symptoms and to minimize the need for treatment; and I knew that if I didn't exercise proper care (or even if I did!), there was a higher-than-average risk that they would drop out of therapy prematurely. My last two patients that morning, as it happened, were both teenage black girls from poor families—but oh, so different. One was from a rural Southern family; the other was a New York City native. One held rigidly puritanical views about sex, while the other was relaxed and easy-going in her sexual attitudes. They came from different universes in some respects; yet the fact that they were both black in today's United States did of course influence the development of both their personalities in a variety of ways.

In sum, then, one must be aware of both the similarities and the differences and always of the uniqueness of each individual. In the case of disadvantaged groups, the *culture of poverty* itself often exerts more influence than their individual ethnic cultures.

There is no point or purpose in trying to convince intelligent women and men that their social and environmental conditions are fine when they're obviously bad or in advising them to swallow their anger and indignation and compromise themselves. However, there is nearly always visible improvement when they understand, under sympathetic guidance, that not *all* their troubles are necessarily the result of outside circumstances, that—within given limits—they can gain some control and mastery over their own reactions and in turn their circumstances and personal futures. □

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"It is wise for the patient to select carefully from among an array of qualified therapists the one whose style of relating is acceptable to him."

lems may be found in society rather than in the individual. Feminist therapy emphasizes that all psychotherapy must be freed of its traditional sex-role biases. Sexism is viewed as a major force impeding the "growth" of both men and women. This approach is not characterized by any particular techniques, but rather by a shared ideology. Consciousness-raising groups, too, which were initially politically motivated, have recently become oriented toward providing women with help for their personal problems.

Primal therapy is viewed by its inventor, Arthur Janov, as unique in both its effects and its techniques, and as the "only cure of the neuroses." According to Janov, a neurosis occurs when the unexpressed physical and psychological pains experienced in childhood accumulate to the point where they are unbearable and can no longer be simply suppressed. The awareness of these feelings and needs is then "split off" when the child interprets the parents' behavior as meaning that they hate him. This formulation may occur at about the age of five or six and represents to Janov the "primal scene" that precipitates the neurosis.

In Janov's theory the pain of unmet needs is stored away somewhere in the brain and produces tension, which the patient may deal with by developing a variety of tension-relieving symptoms. Treatment requires the release and full expression of the underlying pain, by restoring physical access to the stored memories. Cure occurs only when each old painful feeling is linked to its origins. The living and reliving of the primal scene is accompanied by a "tower of terror" usually associated with screaming, violent thrashing about, pounding, and even convulsions. The screaming may go on for hours and may be repeated periodically over a period of many months as one event after another is recalled.

According to Janov, the cured individual should ideally have no psychological defenses, nor need any, since all pain and its associated tensions have been dispelled. The recovered patient thus becomes a "natural man," who is "non-industrial, non-compulsive, and non-driving," and finds much less need for sex; women experience sexual interest no more than twice a month.

Even this truncated review of the major schools and techniques indicates the enormous complexity of any serious research effort that undertakes to compare the relative effectiveness of available therapies. Clearly, the basic conceptions differ as to who and what needs treating. It is not easy to prove that changes observed in patients and clients are due to the specific techniques and interventions. The therapist may wittingly or unwittingly provide the patient with experiences other than those assumed to be critical. It cannot be assumed that the same therapist will behave similarly with each of his patients—much less that different therapists espousing the same theory will behave similarly with all patients. The problems of research on the outcome of psychotherapy are further compounded by the concurrent impact of other events in the patient's life.

In terms of consumer guidance, then, I shall report only the most consistent trends that emerge from a review of a large number of studies:

- Most forms of psychotherapy are effective with about two-thirds of their non-psychotic patients.
- Treated patients show significantly more improvement in thought, mood, personality, and behavior than do comparable samples of untreated patients.
- Behavior modification appears to be particularly useful in some specific classes of phobias, some forms of compulsive or ritual behavior, and some sexual dysfunctions. Although behavior-therapy techniques appear to produce rapid improvement in the addictive disorders, such as alcoholism, drug abuse, obesity, and smoking, these changes are usually not maintained and relapse occurs in most cases.
- Biofeedback has been applied to tension headaches, migraine, hypertension, epilepsy, some irregularities of heartbeat. The evidence, while encouraging, has not yet established such treatment as being clinically significant.
- Meditation techniques of a wide variety all produce comparable degrees of relaxation, with associated physiological and metabolic changes. Currently, "non-cultist" adaptations of meditative procedures are being applied with some success in the treatment of anxiety, hypertension, and cardiac arrythmias. Again, findings must be viewed as tentative pending further research.
- The criteria of "growth," "self-actualization," and the attainment of transpersonal levels of consciousness remain ambiguous, and it is therefore difficult to measure them objectively.
- Apparent differences in the relative effectiveness of different psychotherapies gradually disappear with time.
- Although most studies report that similar proportions of patients benefit from all tested forms of therapy, the possibility remains open that different therapies may effect different kinds of change.

All forms of psychotherapy tend to be reasonably useful for patients who are highly motivated, experience acute discomfort, show a high degree of personality organization, are reasonably well educated, have had some history of social success and recognition, are reflective, and can experience and express emotion.

Jerome D. Frank has proposed that all therapies may incorporate the same common (non-specific) elements, although in differing degrees: an emotionally charged relationship with a helping person; a plausible explanation of the causes of distress; provision of some experiences of success; and use of the therapist's personal qualities to strengthen the patient's expectation of help.

This statement in no way endorses tactlessness, insensitivity, or psychological assault. The therapist has no license to humiliate—or to thrill. A large-scale, careful study of participants who suffered psychological injury during encounter groups (led by acknowledged experts) revealed that the incidence of such casualties was disproportionately high among clients of so-called charismatic therapists, with their often aggressive, impatient, and challenging confrontation techniques.

No matter how specific the theory, no matter how clearly prescribed the techniques for a given therapy, treatment is far from standardized. Psychotherapy is mediated by the individual therapist and further modified by the nature of the interaction with the particular patient.

When the patient is "therapist-shopping," it is wise for him to select carefully from among an array of qualified therapists the one whose style of relating is acceptable to him—and preferably from a school whose philosophy, values, and goals are most congenial to his own. □

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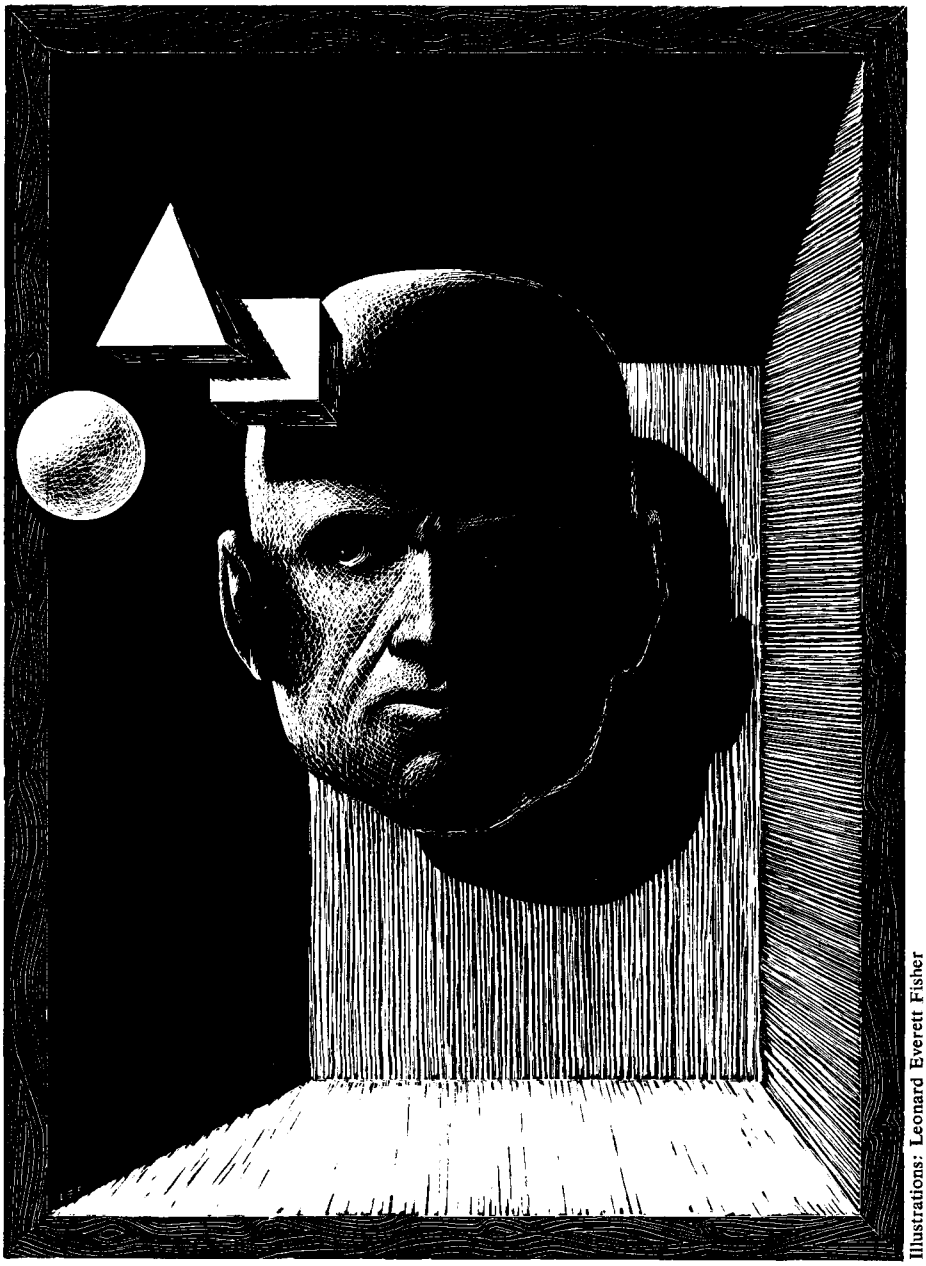
Toward a Science of the Passions

An eminent analyst argues that Freud's legacy is alive and well and probably still our best bet for dealing with emotional problems.

by Jarl Dyrud



Illustrations: Leonard Everett Fisher

The "impending death" of psychoanalysis is among its most time-honored traditions. At least since 1899, when Freud published his pioneering study of the mind, *The Interpretation of Dreams*, critics have been predicting (shedding no tears at the prospect) that the "talking cure" of Dr. Freud would be short-lived indeed. Yet today psychoanalysis is still very much with us, having survived 75 years of putdowns from the scientific community and assaults from the adherents of assorted other forms of mental therapy. Though its *details* have been constantly modified, as is the case with any dynamic discipline, its *essence*, its central thrust and meaning, remains valid and vital.

How is it that psychoanalysis, with its roots deep in 19th-century individualism, manages to stay alive in the mid-Seventies, when emphasis is all on the way people *behave* rather than on how they feel and think?

At least part of the answer comes through clearly in a recent *Psychological Reports* article by Arnold Lazarus, titled "Where Do Behavior Therapists Take Their Troubles?" Lazarus tells how he wanted to set up a meeting of leading behavior therapists–that is, therapists with a strongly non-Freudian, non-psychoanalytic outlook. But he found to his astonishment that most of them couldn't attend because of a conflict: the meeting fell on a day when they had appointments with their psychoanalysts!

Were these therapists hypocrites? Not really. The problems for which they were seeking psychoanalytic help were simply not *behavioral* in nature–that is, these therapists were perfectly able to get up in the morning, to do a day's work, and in general to behave perfectly normally. Their problems fell rather in that amorphous area claimed by analysis –the realm of meaning, of understanding, of trying to account for the "buzzing, booming" phenomena that churn about inside the human mind. This shifting inscape of private feelings is awkward territory for the conventional scientific mind, which shies away from anything that can't be weighed, measured, nicely categorized, and labeled. Thus, Freud's psychoanalytic method would seem to remain the only practical means of navigating through this stormy inner ocean of ideas and feelings.

True, the form of the problems addressed by psychoanalysis has somewhat changed. Earlier in this century, when Freud's ideas were still new, guilt and anxiety were the villains. Today boredom and meaninglessness fester away inside us as we struggle for coherent meaning in our lives. But the essential *content* of psychoanalysis–its assumption that we can, with the analyst's aid, understand and alleviate our

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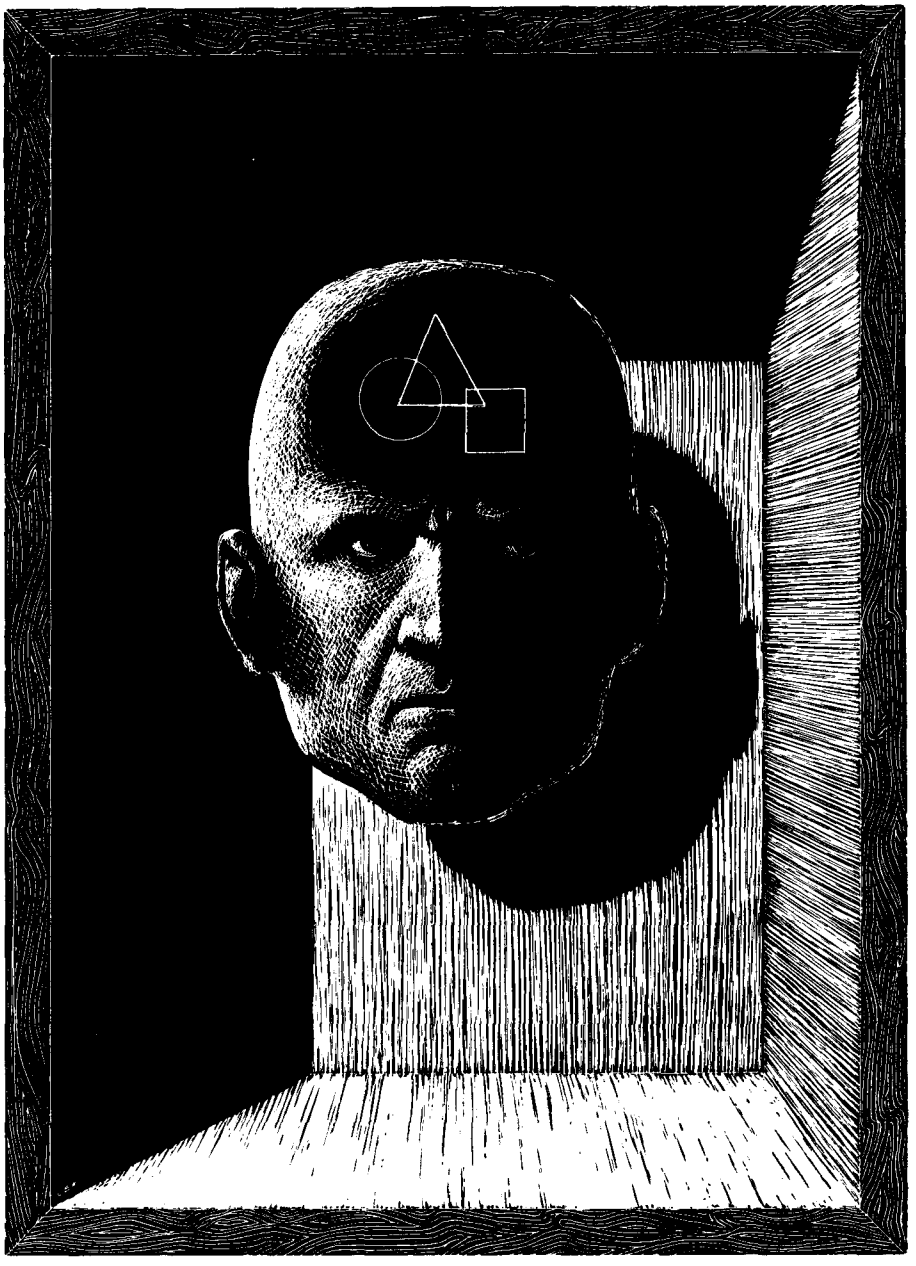
innermost conflicts—remains essentially what it was in Freud's day.

To be held within any reasonable limits, a status report on the totality of psychoanalysis must be highly subjective. I shall attempt the task by reflecting on the current health of (1) the revelation, (2) the method, and (3) the theory, including in the process some thoughts on the non-therapeutic applications of theory, the institutional arrangements, and future prospects.



The Revelation

The evolution of human awareness is not a smooth, steady continuum. Rather it proceeds in sudden, discontinuous steps, in which each move to a higher plane of awareness is achieved by revelation, by a new view of the human individual in his wholeness. Freud's articulation of the basic concepts of psychoanalysis is one of those revelatory steps in the evolution of consciousness. That revelation, to put it simply, provided us with the following concepts: *the dynamic unconsciousness* (our actions are determined by unknown forces), *transference* (we unwittingly carry attitudes born in old relationships into the new), and *consciousness as cure* (once we are made aware of what troubles us, it loses its hold on us). These concepts represent a real advance in our grasp of human possibilities. When a revelation such as Freud's initially occurs, it is radical and simple because it has been teased out for better visibility and in that sense has been, one might say, simplified or caricatured. We are probably neither so irrational as Freud—nor so rational as B. F. Skinner—would have us. As George Homans said about the nature of revelations, "To overcome the inertia of the intellect, a new statement must be an overstatement, and sometimes it is more important that it be interesting than that it be true." Any insight becomes more subtle and complex as it diffuses into a culture, but the new level of awareness remains. In that sense, psychoanalysis has *happened*, and there is no return to our lost innocence.

But why has there been so little progress following Freud's initial discoveries? It is puzzling how Freud's theoretical formulations, which he took pains to tell us were always incomplete and subject to revision, have shown such a strong tendency to get set in concrete.

The spin-offs from Freud of Jung, Adler, Ferenczi, and others—right down to the present-day existential analyst engagé—do not really belong in this review because each in his own way represented not merely theoretical differences but an abandonment of the method itself, substituting a more active therapist contribution to the process. Within the movement itself a quiet center has remained. True, there has been a further elaboration of ego psychology, but on the whole we must admit there have been no more quantum leaps. This observation applies equally to the various schools of thought in psychoanalysis where the arguments seem more often based on personality clashes rather than on significant differences. It could be that our expectations have been geared to a false premise—that is, that psychoanalysis was a new discovery opening the 20th century. If we were to look at psychoanalysis rather as the last statement of a 19th-century development, it might be easier to understand.

The actual evolutionary step in human awareness very likely began around 1800. As Karl Weintraub points out in *Critical Inquiry*, at about that time a radical change took place in man's self-consciousness, which was evidenced by the sudden increase in autobiographical writing. Whereas all autobiographical writing prior to 1800 can be listed on two or three pages, a bibliography of 19th-century autobiography comprises a weighty tome. This new ability to stand aside and look at oneself as an individual, to examine personal motives and experience in relation to surrounding

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events and individual encounters, may well have established the evolutionary context in which Freud was able to articulate the principles involved. It might be fairer to say that Freud transmitted an awareness of this subjunctive view of man developed over an entire century to the liberal intellectual culture of the 20th century.

The Method

As a therapy, the psychoanalytic method of investigation is widely employed today. Free association as a method of gaining access to the symbolic process is a form of midwifery of meaning that works. I'm tempted to say that psychoanalysts sample the stream of thought much as scientists sample the bloodstream for indications of health or illness. But psychoanalysis as a *research* method has encountered both real and artificial difficulties. The real difficulties include such problems as how to gauge the accuracy of the analyst's *intuitive* responses to his patient, as opposed to the simpler task of demonstrating flaws in the patient's *logic*. The artificial difficulties lie in such areas as the therapist's reluctance to tape-record, videotape, or in any way monitor the process—or permit any third party to do so. This conflict between wanting psychoanalysis to be, on the one hand, a science among other sciences with "hard" data and, on the other, the art of saying the right thing at the right time without the contaminant of outside observation, is not easily resolvable. The impasse stems in part from the nature of the practitioners, who are sophisticated in clinical method but naive in research method, and in part

And Now, Preventive Psychiatry

by Albert Rosenfeld

One of the most exciting and innovative areas in psychotherapy today is preventive psychiatry. It is a movement that has spread rapidly, almost explosively, over the past few years; even so, many communities throughout the land have still not been touched by it. Symbolic of its power for good is the work of one of the pathbreaking institutions in this field—The Center for Preventive Psychiatry (CPP) in White Plains, N.Y., where Dr. Gilbert W. Kliman, author of *Psychological Emergencies of Childhood*, directs a professional staff dedicated to heading off emotional troubles before they are well begun. Other preventive programs have arisen in various parts of the country, but CPP remains unique in its across-the-board concern with the entire range of preventive-psychiatric services and its willingness (though its essential orientation is psychoanalytic) to draw on a varied repertoire of psychiatric techniques. In the 10 years of CPP's existence, it has prevented thousands of personal and family emotional disasters through the prompt and knowledgeable application of what might be called "psychiatric first aid."

Though preventive psychiatry qualifies as a "new frontier," what it preaches is an old-fashioned, stitch-in-time philosophy: a little therapy now may save a lot of therapy later. In fact, in some circumstances, a little now may forestall events that would later be beyond repair. What preventive medicine represents for physiological illness, preventive psychiatry hopes to achieve for emotional troubles.

One major emphasis of preventive psychiatry, especially as practiced at CPP, is the early detection of children who are "at risk," psychiatrically speaking. Most troubled children, unless their behavior is too wildly aberrant to be ignored, are not identified as candidates for psychotherapy until well after they've started school. By then it is often too late to give them substantial help, and it takes much greater efforts to undo the damage even partially. By educating the community (Westchester County)—especially people in key positions, such as parents and nursery-school teachers—CPP has been able to rescue hundreds of children of *preschool age*, from infancy to six, the years most neglected by both agencies and private therapists. Many of these children might otherwise have been declared autistic or hopelessly retarded (indeed, some had already been so declared) and would perhaps have required lifetimes of custodial care. Human tragedies that were considered inevitable, irretrievable, have now, in many cases, become preventable, thanks to new techniques worked out at CPP.

One example is the "Cornerstone Method." Instead of a troubled child's being confronted with an analyst in his office on a one-to-one basis, a small group of such children go to the Cornerstone Nursery School at CPP. In the classroom they undergo the same kind of play and learning experiences as children do in other nursery schools—except that, in this instance, they do so under the watchful eye of an analyst and two teachers with special therapeutic training. In the classroom setting, in natural interactions with other children and teachers, insights that might have taken months of patient therapy to draw out may often be attained much more quickly and may offer understanding of the troubles of more than one child at a time. Thus the classroom has proved to be a marvelous multiplier and accelerator of therapeutic effectiveness.

BUT PREVENTIVE PSYCHIATRY is for people of all ages and circumstances. The first-aid concept doesn't require that its clients (not *patients*, necessarily) suffer from a "mental illness." One of CPP's specialties is "crisis intervention," another psychiatric trend, and this busy department (the Situational Crisis Service) is directed by Ann Kliman. In this role she has recently been called upon to offer a truly pioneering type of service, psychological disaster-aid programs for entire communities: Corning, N.Y., after the flood; Xenia, Ohio, after the tornado. But she and her colleagues usually deal with troubled individuals and families.

In most places in the world, a situational crisis is not something that brings people in for psychiatric treatment. Ordinarily, these are situations you expect to manage yourself, perhaps with the help of friends and family—the kind that could happen to almost anyone (though perfectly sane and untroubled) at almost any time, and which are likely to occur to everyone at some time in life.

What, then, constitutes a situational crisis? A death in the family. A serious, chronic illness, especially of a parent. A home destroyed by fire. An automobile-accident injury. A lost job, especially if the period of unemployment lasts a while. It could be something as routine as moving from one city to another or even from one house to another, depending on family circumstances and the ages of the children.

Around Westchester people are learning the importance of preventive psychiatry. Usually they are referred by doc-

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from the intrinsic nature of the subject.

This urge to win scientific respectability has not been confined to psychoanalysis. All of the 20th-century social sciences have aspired to be "harder" sciences, in many instances following economist Frank Knight's humorous corollary to Lord Kelvin's dictum, "If you cannot measure it, your knowledge is meager and unsatisfactory." Knight added, "And if you can't measure it, measure it anyway."

Arbitrary definition of units to be counted has given economists headaches enough in their efforts to make explanations—to say nothing of predictions—in the area of human economic behavior. In psychology it has led to much counting of trivia, but, more important, it has led to discounting all that is human that cannot be counted. Meager and unsatisfactory though it may be, we need a science of human passions and possibilities. Considering that the psychoanalytic method is expensive and time-consuming, that training for the work is equally long and costly, and that formal *research* training is not a part of it, I think that most analysts have properly opted for the art of practice.

There has been much confusion about the way learning takes place in analysis. Accusations of "dogmatic Freudianism" imply a rigid adherence to a jargon that reduces the mystery and richness of an individual life to a formula. When such reductionism occurs, and it does, it might more appropriately be called psychoanalytic behavior modification, because with it has gone the method as well as all elements of surprise and discovery. To be Freudian in outlook is for the analyst as well as the patient to feel a bit anxious before a session, because neither of them knows what is going to emerge. To maintain conviction in the face of uncertainty, the analyst has Freud's revelation and his method; he does not require any supportive dogma.

SEARCHING FOR MEANING, accounting for objects, events, and experiences in one's environment, has been with us ever since Adam named the animals, because naming is the beginning of language. One of man's most striking characteristics is that he is a pattern maker. He names not only natural objects but also thoughts, feelings, and relationships perceived in time or space. He is perpetually organizing them into some sort of scheme that provides answers to questions growing out of his experience. This tendency to weave a seamless garment of meaning appears in the fantasies and fairy stories of children and in their ideas about where they came from, where they go when they die or go to sleep, and the like. In adults, it appears in, among other things, conspiratorial views of politics and history, delusional systems and compulsive rituals, the rationalizations that pass for explanations and understandings in everyday life, and even the best scientific theories and intellectual inventions. The test of these geometries of meaning does not lie in their truth, but in their usefulness. They must be shared beliefs, at least to the extent that they permit one to live in one's community with a modicum of comfort and participation. In that sense, 20th-century man still tends to exist like Evans-Pritchard's Azande people in Africa: "in whose web of belief every strand depends on every other strand, so that one cannot get out of its meshes because it is the only world he knows. The web is not an external structure in which he is enclosed. It is the texture of his thought, and he cannot think that his thought is wrong." Psychoanalysis provided a systematic way of penetrating that web and opening it up to the possibility of change as no other experience could. It provided a safe occasion for the suspension of belief so that one could see beyond the appearances and gain a larger view of the self. Thus, the psychoanalytic method has proved valid in practice even though it has never been—and perhaps cannot be—validated in terms of quantifiable scientific data.

The Theory

The same lack of precise scientific verifiability explains, in part, why psychoanalysis, as psychological theory, has had heavy going in spite of its broad clinical acceptance. Another source of difficulty is the usually ignored fact that psychoanalysis is not one theory but rather *two*—which are so intertwined as to cause inevitable confusion. The theory on which Freud worked the hardest is called *meta-psychology*; this is a highly abstracted set of terms for things (processes and events) presumed to be going on in the mind—though, again, not provably so. Many of these terms (*cathexis*, *Eros*, *death instinct*, and the like) have become a minor part of the popular vocabulary, but they are too far removed from body language and feeling experience to carry much conviction. Metapsychology was supposed to provide a genuine scientific theory modeled on theories in the physical sciences that would be objective, rather than subjective, in character. Unfortunately, it was more a speculative neurophysiology, independent of the data of the psychoanalytic interview, than it was a psychology. It strove for the *how* of an impersonal process rather than the *why* of a slip of the tongue or a momentary forgetting. For a long time clinical inferences were taken as facts from which meta-psychological theory could be abstracted. It is now more generally recognized that this network of inferences,

tors or clergymen. Often they come directly. In helping people through a crisis, the psychotherapist makes no attempt to *abolish* their troubles—that would be foolish and futile—but rather to help people *master* their troubles and come through them whole.

The therapy is as short-range as circumstances will allow. Some members of a family may need more help than others. An "average" case may require, say, two sessions a week for a period of several weeks. These may be held at CPP or at the client's home. People may be seen individually, in whole family sessions, or both. Additional help may be drawn from anywhere: friends, relatives, clergymen, physicians, attorneys, teachers, community agencies. No two cases are quite alike. Everything depends on what happened, to whom it happened, and under what circumstances.

Many situational crises cannot be expected to have a happy ending, in the storybook sense. A tragedy is tragic, and a disaster disastrous. There is no way CPP's preventive psychotherapists, with all their accumulated wisdom and experience, can bring back the dead father, the burned-down house, the ailing mother's health, the lost job. What they can do—with great success—is to escort the victims, chaperone them gently through the crisis, to ascertain that there will *be* an end to it, that it will be dealt with and finally put to rest. The preventive psychotherapists prevent the ending from being any more *un*happy than is absolutely necessary. They keep the tragedy from stretching out through troubled years, even through troubled lifetimes. And by providing fresh understanding and a sense of self-renewal, preventive psychotherapists sometimes confer upon the patients the gift of something very like a happy ending. □

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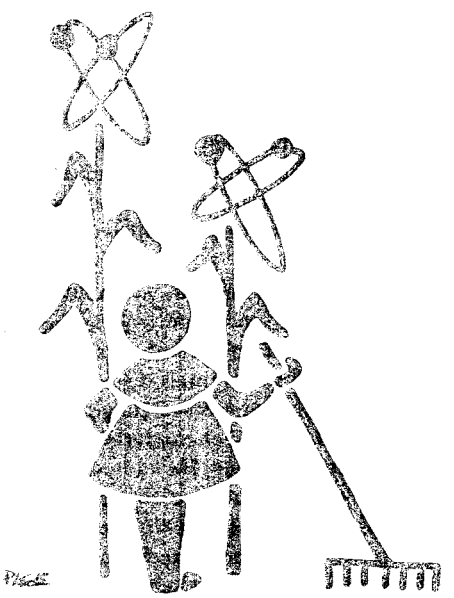
even though closely linked with experiences in the consulting room, *is* theory. The second theory, which grows directly out of experience, seems to have less science about it, because it deals with man as a creature who has highly subjective intentions and strives after meaningful goals. This theory, strongly interpersonal in character, lives with language in that middle ground between mentalistic and behavioral. If we don't feel the need to prove that psychoanalysis is or is not a science, and are content instead to look, with the psychoanalyst, at the patient's strategies arising from his own attributions of meaning and intention, then we see that these purposes can be dealt with adequately without the need to translate them into another system.

Psychoanalytic inferences, generalizations, and clinical theory *do* have close links with feeling experience, but they need not be dogma. The terms are really shorthand symbols for referring to events in the dialogue of treatment. Expressions such as *repression*, *defense*, *return of the repressed*, *regression*, *the Oedipus complex*, *castration anxiety*, and, of course, *penis envy* (the current bane of radical feminists) have become American household words. Taken out of context, treated as truths about human nature, they lose their value. For instance, castration anxiety really describes a shrinking genital sensation so well that it is difficult to remember that this adjective and noun are not literally appropriate but are simply a metaphor for a range of experiences in growing up. The analytic work involves the verbs and adverbs of what is and has been going on rather than mere labeling.

The issue is not to get down to the fundamental structures of the human mind but rather to find ways to help the patient revise idiosyncratic conceptions that are crippling him. Oscar Wilde commented that people who insist on probing deeply are really shallow because they pursue generalities. Those who pursue the shallower patterns of an individual life achieve true depth in comprehending another person. This is not to say that we learn nothing from experience. Over long periods of time, clinical observations can be accumulated and shared to form generalizations about common patterns of problems relevant to our culture and to our time. The psychoanalytic method does in that sense reveal a reality much as good literary criticism does, without excluding other realities. It enables the patient to explore and take into account more facets of his life and to see them in different perspectives in a relationship that supports his choosing to become a more whole and capable person.

Like Saul Bellow's Von Humboldt Fleisher, I feel the necessity of touching on everything in passing. A word must be said about the application of theory in non-therapeutic situations. Freud set the example for psychoanalytic biography and literary criticism. None of that came off too well, but it did illustrate that psychoanalytic literary detective work (psycho-history) can be fun. Erikson's *Young Man Luther* is a good example. It involves applying a disciplined and receptive imagination to the written record with occasionally brilliant new insights. What is critical is not that they exclude other interpretations, but that they enrich us by including more.

One of the problems of the diffusion of psychoanalysis into popular culture is that many purveyors of the ideology



have no training in the method or any conception of it. Reading by itself apparently invites writers to use psychoanalytic terms as a Tarot deck for the interpretation of history, literature, or the "root causes" of social problems. There is a reductionist quality to so many of these pseudo-explanations because there is no recognition that though this form of imaginative work may add a dimension, it does not replace prior dimensions of a problem. It is not "what is really going on." Just as we know by now that the ghetto does not in and of itself produce crime, and the suburbs do not promote mental health, we also know that psychoanalytic understanding is no substitute for objective data. Certainly those who see psychoanalytic ideology as a revolutionary political and social force for good, as so many of our public protagonists seem to think, are often dismayed to find that the main offering of psychoanalysis is a slow and often painful stripping away of illusion. If one is strong enough, one can get through unpleasant discoveries to the somewhat stoic but satisfying philosophy that psychoanalytic theory represents. We must bear in mind that the only prescription for change put forward by Freud was the individual increase of satisfaction and efficiency that comes from the application of the psychoanalytic method.

Retrospect and Prospect

Prior to World War II psychoanalysis was more of an intellectual movement than an institution. Talented, often troubled, people were drawn to practice it. Within the field of psychiatry it was a low-prestige, low-paying pursuit. But psychoanalysis had its own rewards of intellectual adventure and emotional satisfaction. Admission to training was based on interest and presented few obstacles. There were not only casualties but also a slowly increasing number of extremely able and gifted psychoanalysts. Following World War II—in this country in particular—psychoanalysis moved from a minority "family type" in-group to an institution of high prestige and intellectual domination of the field. For a time psychoanalysis dominated psychiatric training and captivated a generation of professional minds as the treatment that should if possible be made available to everyone. This of course flew in the face of psychological and economic realities. Psychoanalysis requires a patient who is healthy enough to tolerate the ambiguity of listening mostly to himself and who is endowed with enough time and money to dedicate a number of years to the project. It became apparent that the majority of patients needed guidance, medication, or other more structured and focused methods of intervention for part if not all of their care. As a result, a variety of alternative therapies is available today, not all of them on the lunatic fringe. In many cases we now can look for a number of responsibly safe and less time-consuming attempts to deal with human misery.

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One of the products of that period of high prestige was a blurring of the psychoanalyst's role. Naturally, the field began to attract a broader spectrum of candidates for training, not all of whom felt particularly drawn to the work itself. Being a psychoanalyst became more significant than doing psychoanalysis. This change of focus worries an increasing number of analysts who are interested in exploring the opening in the web of belief rather than in trade-union issues. A few years ago the American Psychoanalytic Association conducted a study which demonstrated that a good percentage of the clinical time of psychoanalysts was spent in the role of seasoned clinician—doing consultation and referral work as well as brief and less intensive psychotherapy. I call them seasoned clinicians, because I think psychoanalysts are by and large a capable lot. The intensive scrutiny of themselves, their own motivations, combined with long supervised work with patients does tend to make them perceptive. Perhaps their perceptiveness is not quite the same as that of Tolstoy's talented lady novelist, who could spend five minutes looking through the window of a barracks and know all she needed to know about soldiering, but they are able to make quick, intuitive judgments with less than complete information. This form of divination can certainly be done best by the best-trained person; it is of great value in individual, group, family, or pharmaco-therapy; but it is no substitute for patiently teaching a patient to analyze himself, which is the goal of the method.

WHERE THEN is psychoanalysis today? In brief, the revelation is in good shape, the method suffers somewhat from neglect, the theories are in a healthy flux, and the institution is too comfortable to suit a growing number of its members. Encouragingly, these psychoanalysts do not accept splitting off as a solution to their discomfort. They want institutional change.

Psychoanalytic ideology has become a part of our contemporary web of belief. It is now the reference point, not only for the new therapies that are action-oriented derivations of it but also for the behavior therapies originally proposed as alternatives to it. In this climate it seems likely that clinical psychoanalysis will survive, focusing its skeptical lens on literal acceptance of any ideology, including psychoanalytic ideology. □

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It's Not All in Your Head

There are now substantial indications that serious mental illnesses derive from chemical, rather than psychological, imbalances.

by Seymour S. Kety

Mental illness, although not a major cause of death, like cancer or heart disease, nevertheless ranks as one of our most serious national health problems. More than 10 million Americans will experience one or more episodes of serious mental illness, which may last for only a few weeks or even for many years, before they reach old age. The care of the mentally ill, inadequate as it often is, costs this nation considerably more than $5 billion annually—and less easily calculated is the larger human cost to the victims and their families.

For two mental illnesses that at one time rivaled schizophrenia in severity and extent—general paresis and pellagrous psychosis—biomedical research discovered the causes: an invasion of the brain by the spirochete of syphilis for one, and a dietary deficiency of nicotinic acid for the other. This made possible their effective treatment and prevention through purely physiological reasons. As a result, these disorders have become practically extinct in America; where they do occur, the cause is a failure to utilize available knowledge.

But schizophrenia and the so-called affective disorders (depression and manic-depressive psychosis) have remained with us, and their seriousness is matched by our ignorance regarding them. We do not yet know their causes or understand the processes through which they develop. Their treatment, which has improved dramatically through the use of recently discovered drugs, still leaves much to be desired. However, over the past two decades substantial indications have revealed that these serious mental illnesses have biochemical underpinnings, and powerful new techniques and concepts have been developed which make the search for these remedies more promising than it has ever been before.

The idea of a biochemical cause of insanity is not new. The Hippocratic physi-

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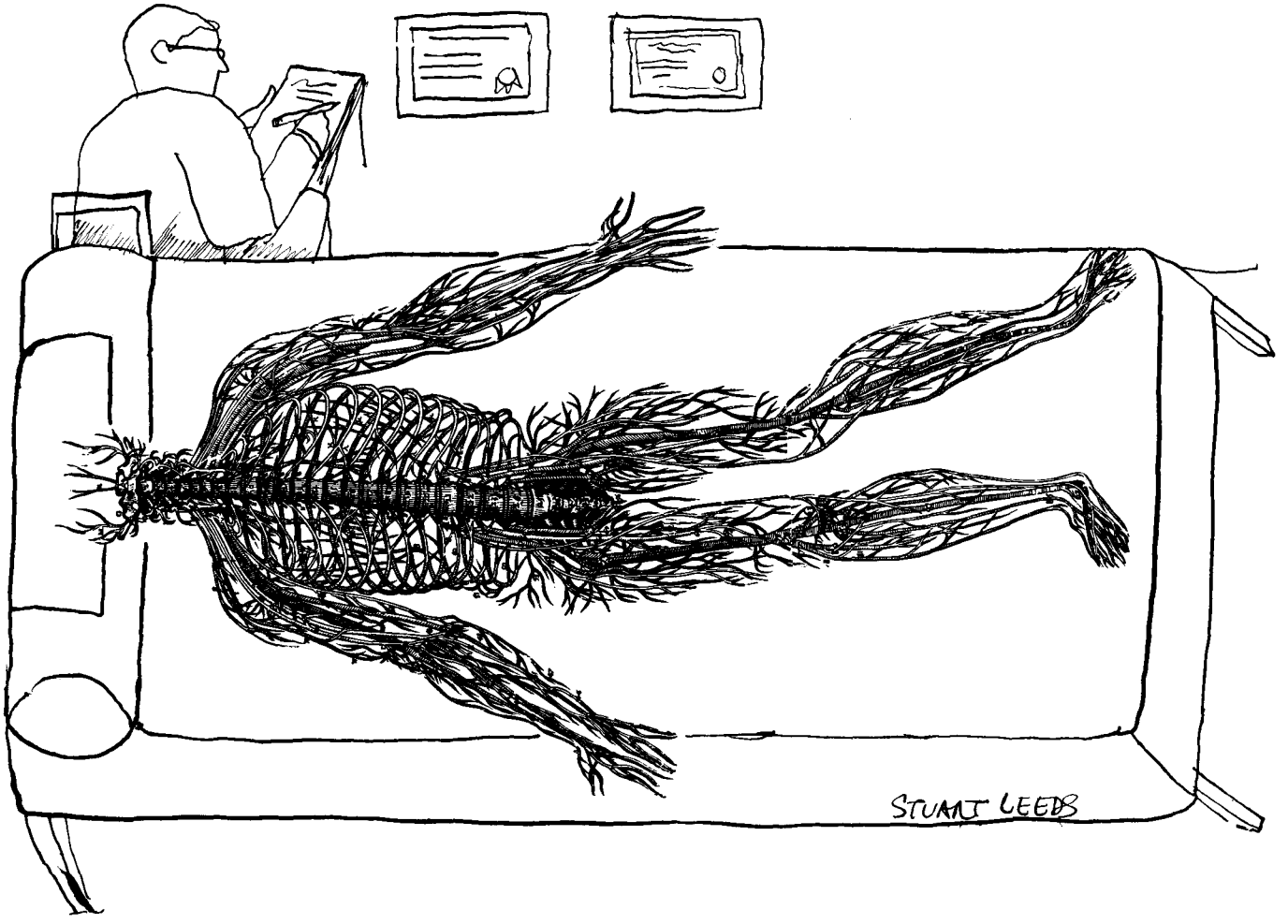
Seymour S. Kety, of Harvard University and the Massachusetts General Hospital, is a leading authority on the biological aspects of mental illness.



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cians of ancient Greece argued against the prevailing attribution of insanity to supernatural causes:

> . . . and by the same organ [the brain] we become mad and delirious and fears and terrors assail us, some by night and some by day, and dreams and untimely wanderings and cares that are not suitable and ignorance of present circumstances, desuetude and unskillfulness. All these things we endure from the brain, when it is not healthy but is more hot, more cold, more moist, or more dry than natural, or when it suffers any other preternatural and unusual affliction.

The modern biochemical approach to mental illness can be traced to J. W. L. Thudichum, a physician and biochemist, who, nearly 100 years ago, hypothesized that many forms of insanity were the result of toxic substances fermented within the body, just as the psychosis of alcohol was the result of a toxic substance fermented outside. Armed with the hypothesis, he received a 10-year research grant from the Privy Council in England. He did not go to the mental hospitals and examine the urine and blood of patients; instead he went to the abattoir to obtain cattle brain and spent the 10 years studying the brain's normal composition. It is fortunate for us that he did that, because he laid the foundations of modern neurochemistry from which will come whatever we learn about the abnormal chemistry of the brain. If Thudichum had been less wise and courageous, or if Parliament had insisted on "relevant" research, what contribution could he have made with the little knowledge that existed at that time? What chances would he have had to identify abnormalities in substances unknown in his day? He would have frittered away funds and wasted 10 years in a premature and futile search.

Thudichum, and the science of neurochemistry he founded, were concerned at first with composition and chemical structure. In the normal brain a large number of substances were identified that were later found to be abnormal in a substantial variety of neurological disorders. Fifty years ago biochemistry began to trace the complex metabolism by which foodstuffs and oxygen are utilized and energy is made available. This understanding was eventually applied to the brain, where its dependence on glucose was discovered, and the oxygen utilized in various mental functions could be measured. Application of this knowledge to the states of sleep, coma, anesthesia, and senile dementia soon followed. But the major psychiatric problems (schizophrenia and manic depressive psychosis and depression) remained unaffected. No known changes in chemical composition or structure account for these disorders; the brain uses just as much oxygen thinking irrationally as rationally.

OVER THE PAST 25 YEARS there has been dramatic growth in the neurosciences and unprecedented knowledge of the brain and behavior. One major new concept is that of the synapse, the highly specialized junction between one nerve cell and another through which information is carried. Electron microscopy, biophysics, biochemistry, and pharmacology have taught us a great deal about the synapse's structure and function. Most novel and far-reaching is the knowledge that chemical mediators called "neurotransmitters" carry the message over a small gap (the synaptic cleft) that lies between the termination of one nerve cell and the beginning of another. Because sensory processing, perception, the storage and retrieval of information, thought, feeling, and behavior all depend upon the operation of these chemical switches, this discovery elucidated the focal points at which chemical processes and substances, metabolic products, hormones, and drugs could modify these crucial aspects of mental state and behavior. If there are biochemical disturbances in mental illness, they would be expected to operate there, and drugs that ameliorate these illnesses should exert their influences at synapses.

There are hundreds of billions of synapses in the human brain, and they are organized in a marvelously systematic way along pathways that neuroanatomists are mapping. A growing list of neurotransmitters is being identified, and these are found to be associated with particular pathways, functions, and behavioral states. The class of substances known as *catecholamines* includes *adrenalin*, *noradrenaline*, and *dopamine*, first identified in the adrenal gland or in the peripheral sympathetic nervous system. Catecholamines are now known to be important neurotransmitters in the brain, where they appear to be involved in emotional states such as arousal, rage, fear, pleasure, motivation, and exhilaration. *Serotonin*, first discovered in the intestine, has also been identified as a neurotransmitter in the brain, where it seems to play a crucial role in sleep and wakefulness, in certain types of sexual activity, and perhaps in modulating, damping, and balancing a wide range of synaptic activity that we are only beginning to understand. *Acetylcholine*, which is known to be the transmitter between nerve and muscle and is therefore crucial to every voluntary movement, has also been found to be involved in a very large fraction of brain synapses. There are other neurotransmitters, such as *gamma amino butyric acid*, certain amino acids

and polypeptides discovered more recently, and undoubtedly many that are as yet undiscovered. The importance of the concept of chemical neurotransmission and its implications for medicine and psychiatry was recognized by the Nobel Committee, which made the award in 1970 to Julius Axelrod, Bernard Katz, and Ulf von Euler for their contributions to the understanding of acetylcholine and catecholamines as neurotransmitters.

Fundamental knowledge of the synapse and chemical neurotransmission has had important implications for the understanding and treatment of nervous and mental disease and represents an area of unusual promise for the future. At the same time that noradrenaline and serotonin were being identified in the brain, several drugs were discovered quite independently to exert important effects on mood. The first of these was *reserpine*, which has been found to be useful in the treatment of hypertension. In a small percentage of patients, however, reserpine produced a state of depression very much like that known to psychiatrists. At the same time scientists at the National Institute of Health made the important discovery that reserpine causes the disappearance of serotonin and noradrenaline from the brain.

A few years later a new drug, *ipro-*

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"More than 10 million Americans will experience one or more episodes of serious mental illness, persisting sometimes for a few weeks or even for many years."

niazid, was introduced and found to be highly effective in the treatment of tuberculosis. It caused excitement in some patients, however, and was supplanted by other drugs equally effective and without such side effects. What was a deleterious property of iproniazid in the treatment of tuberculosis, however, became the basis for an effective treatment of depression. Iproniazid was found to block the enzyme, *monoamine oxidase* (MAO), that is responsible for inactivating biogenic amines, including serotonin and the catecholamines, in the brain. Thus, iproniazid exerted an effect on these transmitters opposite to that of reserpine, permitting them to rise in concentration and activity and exerting an antidepressant effect. A number of other *MAO inhibitors* were developed that were also effective in treating depression. Even more effective were a group of drugs, the *tricyclic antidepressants* such as *imipramine* and *amitryptaline*, that enhanced the synaptic actions of noradrenaline and serotonin by yet another mechanism.

Thus, depletion of these two neurotransmitters is associated in animals and man with depression, while the drugs that restore their levels and increase their synaptic activity are effective antidepressants.

It is a reasonable inference from the foregoing observations that clinical depression may be the result of an inadequacy of one or both of these neurotransmitters at particular synapses in the brain —and similarly that mania, the obverse of depression, may represent an *overactivity* of such a transmitter. Testing such hypotheses has engaged a number of research groups. There have been some interesting findings, e.g., that in certain types of depression and in mania there is in the urine a decrease or an increase respectively of a particular product of noradrenaline metabolism which appears to be derived largely from the brain. Others have found in cerebrospinal fluid evidence of a decrease in serotonin metabolism in the brain in patients suffering from manic or depressive psychosis. A very effective agent in the treatment of mania and the prophylaxis of manic-depressive illness is *lithium*, a relatively simple substance closely related to sodium, which plays a crucial role in synaptic function. The mechanism by which lithium produces its therapeutic and prophylactic action is as yet unknown.

Similarly, over the past two decades, newly acquired knowledge has begun to unravel the enigma called schizophrenia. This disorder or group of disorders (we may be dealing with a number of different diseases with a common symptomatology) is characterized by disturbances not only in mood but also in thinking and the normal association between them. In the typical severe schizophrenic one sees bizarre behavior, disorders of thinking and speech, impoverishment of feeling, lack of motivation, anhedonia (an inability to experience pleasure), withdrawal from interaction with others, hallucinations, delusions, and educational, occupational, social, and marital disabilities. Such symptoms appear insidiously early in life and become critical in early adulthood. There are such drugs as *mescaline*, *LSD*, or *dimethyltryptamine*, which are capable of inducing hallucinations and some of the other symptoms of schizophrenia, and have, for some, suggested hypotheses about the nature of schizophrenia itself.

What most hallucinogenic drugs have in common is one or more methyl (CH_3) groups. It is, therefore, especially interesting that an enzyme has been found in body and brain tissues of animals and man which is capable of adding a methyl group to *normal* metabolites, thus converting them to hallucinogenic substances. To date, however, no such hallucinogenic substance has been clearly identified in schizophrenics. In 1950 a new drug was found to be more effective than any previous treatment in the relief of some of the major symptoms of schizophrenia. That discovery came about in an interesting and unexpected manner. Pharmacologists had been developing and studying drugs that blocked the actions of *histamine*, a substance manufactured within the body, which appears to play an important role in many forms of allergy. The *antihistaminic* drugs thus elaborated have been found to be very beneficial in the treatment of asthma and other types of allergic disorder. One of these drugs was found to combine both antihistaminic and sympatholytic properties—i.e., it also blocked the actions of the sympathetic nervous system.

Henri-Marie Laborit, a French anesthesiologist, was looking for a drug

"Hot ziggidy! A C-note!"

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which had such properties as a means of preventing surgical shock, on the hypothesis that both histamine and sympathetic overactivity contributed to its development in surgical operations. He used this drug in preoperative medication, and, because he was a careful observer, he noted in his patients the occurrence of an unwanted and unsearched-for sedation, a kind of sedation different from that which occurs with the barbiturates—a "euphoric quietude." He felt that such a property might be helpful in treating disturbed patients and suggested that to psychiatrists. That drug was the immediate forerunner of *chlorpromazine*, which revolutionized the treatment of schizophrenia. Chlorpromazine was tried in Paris and very quickly in Europe, England, Canada, and the United States. It became the first of a series of "major tranquilizers" or "anti-psychotic" drugs, so named because of their rather specific ability to terminate or ameliorate the psychotic manifestations of schizophrenia, especially the bizarre behavior and thinking, the delusions and hallucinations.

But chlorpromazine had an important side effect—its tendency to produce in some patients the facial and motor disturbances that are seen in Parkinson's disease. Modifications of chlorpromazine were developed in an effort to preserve the therapeutic benefit while avoiding this side effect, but—with very few exceptions—whenever an effective agent appeared it was also found to have the side effect. In addition to the *phenothiazines*, of which chlorpromazine was a member, an entirely new chemical class of drugs appeared, the *butyrophenones*, which were also effective in the treatment of schizophrenia but similarly suffered from the tendency to produce symptoms of Parkinsonism. An explanation of this phenomenon, however, had to await a better understanding of Parkinson's disease. This was not long in coming.

In 1960, a new technique was developed in Sweden for demonstrating certain neurotransmitters within the brain by means of their characteristic fluorescence under appropriate conditions. That technique was quickly applied by neuroanatomists and used within the brain to trace circuits that implied these transmitters. A pathway that used dopamine as its transmitter was discovered in a region of the brain where lesions were known to exist in cases of Parkinsonism. This led to the hypothesis, and the ultimate demonstration, that in Parkinson's disease there was a partial destruction of the dopamine-containing nerve cells. Efforts to replenish the lost dopamine by administration of its precursor *L-dopa* led to marked improvement in the patients and represents one of the major contributions of fundamental neurological research to mental illness in recent times.

It was first suggested by Arvid Carlsson that anti-psychotic drugs must act by blocking the effects of dopamine in the brain, which would explain their tendency to produce the symptoms of Parkinson's disease. On the basis of his studies and more recent observations on dopamine synapses in the brain and components of such synapses studied *in vitro*, it is now clear that Carlsson's insight was correct and that a major action of both the phenothiazine and the butyrophenone drugs is to diminish the actions of dopamine within the brain.

There is another drug which effects dopamine synapses—*amphetamine*—except that amphetamine exaggerates the effects of dopamine rather than diminishing them. Amphetamine is not at all an anti-psychotic drug—quite the opposite. In animals it produces some of the behavior seen in schizophrenia—i.e., stereotyped movements of various kinds and aimless pacing. When it is abused by human subjects, it produces a psychosis often indistinguishable from schizophrenia. The same drugs that are effective in the treatment of schizophrenia are also practically specific in terminating amphetamine psychosis, and amphetamine is known to exacerbate the psychosis of schizophrenic individuals. Thus drugs that enhance dopamine activity in the brain tend to produce or aggravate schizophrenic symptoms, and those that diminish excessive dopamine activity are capable of relieving these symptoms. That does not mean that the biochemical principles underlying schizophrenia have been found in an abnormal overactivity of dopamine synapses. A therapeutic benefit may

"It's either biofeedback or something I ate."

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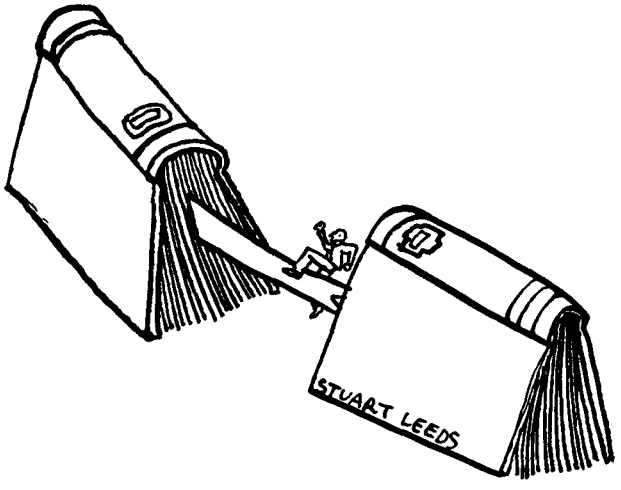
"In the majority of severe cases of schizophrenia and in a substantial number of manic-depressive illnesses, genetic factors play a crucial causative role."

sometimes be obtained by an action that only indirectly affects the pathological process. It is nevertheless clear that continued and expanded research on the neurotransmitters in the brain cannot help contributing to our understanding of these illnesses. And with understanding will come more specific treatment and prevention.

WHAT EVIDENCE do we have that a continued search for the biochemical factors of mental illness will be rewarding, or that such biochemical disturbances even exist? If there were clear evidence that these illnesses had important genetic bases, that would justify the search for their biochemical principles because genetic factors must express themselves through biochemical processes.

Until quite recently, the evidence for the operation of genetic factors in these major mental illnesses was compelling but not conclusive, because non-genetic factors could account for the observation. Psychiatrists have known for a long time, and every epidemiological study has confirmed their observation, that the major mental illnesses run in families. There is an estimated 10 percent risk for the occurrence of schizophrenia in the parents, siblings, and offspring of schizophrenic individuals, and manic-depressive illness shows a comparable familial tendency. Although this figure is compatible with genetic transmission of these illnesses, it is by no means proof of a fixed pattern. Wealth and poverty run in families but are not genetically transmitted, and the familial occurrence of pellagra was used to support an erroneous genetic concept of what we now know to be a nutritional disorder. A family shares not only its genetic endowments but also its environmental influences, and either or both of these factors may be responsible for familial disorders. Somewhat better evidence came from twin studies; a number of these studies have shown that for both schizophrenia and the affective disorders, a high risk (on the order of 50 percent or more) exists that the illness will appear in the identical twin of an affected person, while the risk for a fraternal twin is of the same order as that for a sibling. Because identical twins are derived from a single fertilized egg and are therefore the same genetically, whereas fraternal twins are no more than siblings conceived at the same time, the high concordance rates for these illnesses in identical twins would be expected in strongly genetic disorders, although that evidence is insufficient, in itself, to establish their genetic nature. Identical twins who look remarkably alike tend to be treated alike by their families and friends. They also share much of their environment and develop a mutual identification. It is those factors, rather than their genetic similarity, that account for the frequency with which they both choose the same occupation or marry similar partners.



During the past 10 years a new approach has been used that appears to have succeeded in separating genetic from environmental factors in the transmission of schizophrenia. This approach consists of the study of adopted individuals who share their genetic endowment with their biological relatives, but their environment with their adoptive relatives. In the several studies that have been completed to date the results are quite consistent. Schizophrenia continues to run in families, but, now, its high prevalence is restricted to the genetic relatives of schizophrenics with whom they have shared few, if any, environmental factors. The adoptive relatives of schizophrenics who reared them and shared their environment show no more tendency to schizophrenia than does the population at large.

In still-incomplete studies of adopted populations compelling evidence that some forms of manic and depressive illness have a genetic basis has recently been discovered; they occur in a number of families, in association with such traits as color blindness and a specific blood group known to reside in the X chromosome. Although this association does not occur in *all* families with manic-depressive illness, when it does occur, it follows a pattern so consistent that it cannot be explained on a nongenetic basis. One is forced to reach the conclusion that in the majority of severe cases of schizophrenia and in a substantial number of manic-depressive illnesses, genetic factors play a crucial causative role.

There thus exists the basis for a continued and intensified search for the biochemical processes through which these genetic factors operate in the development of the two most important forms of mental illness that confront us. In addition, neurobiology and psychobiology have in recent years provided important clues as to where to look, and powerful techniques have been developed and applied to this search. During this time a cohort of neurobiologists and psychiatrists has been trained, skilled in fundamental research and in clinical investigation. The time has never been more propitious or progress more promising for an understanding of these serious disturbances of the human mind. □

A list of recent books on psychotherapy can be obtained by writing to *SR*'s science department.

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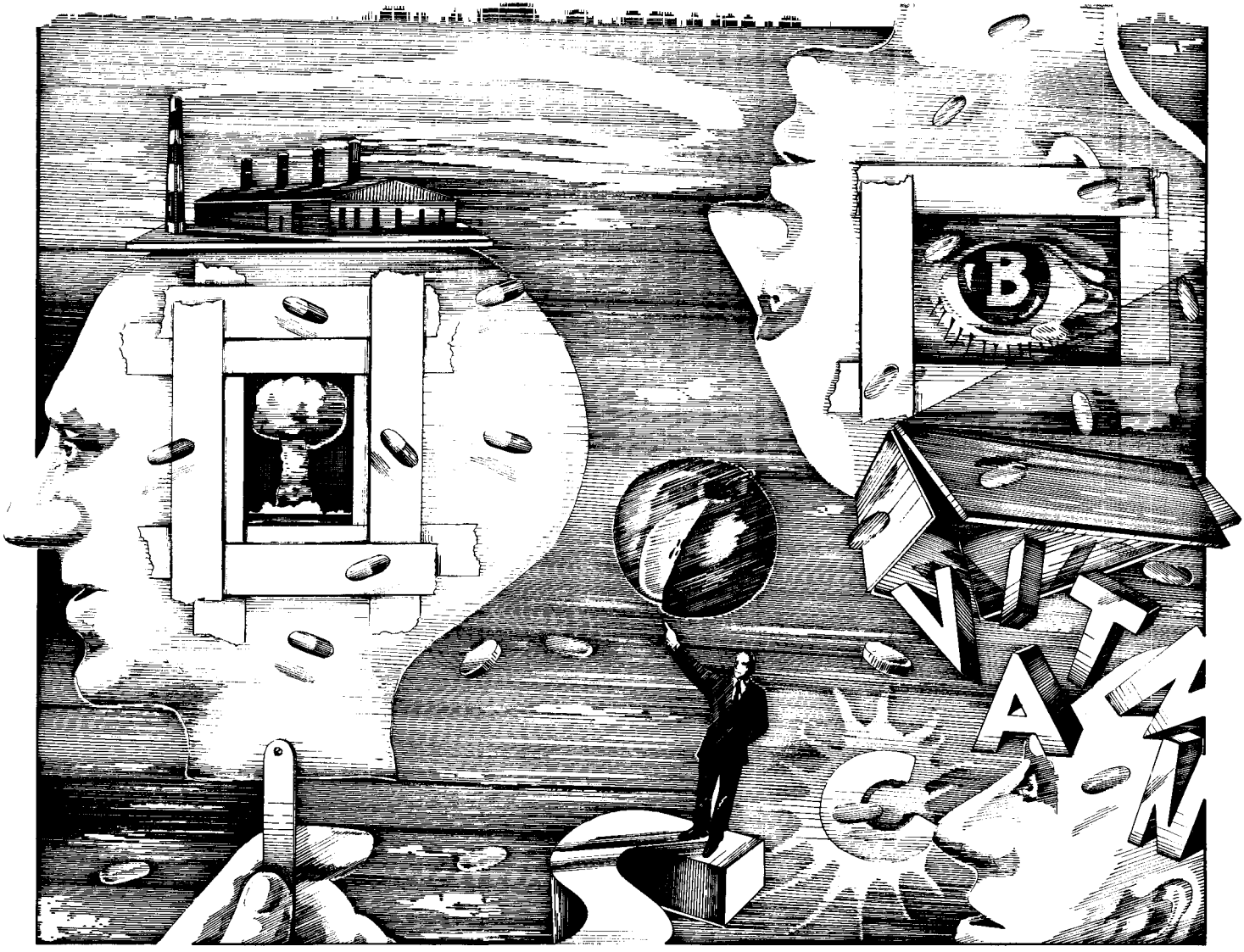

Paul Spina

The Great Megavitamin Flap

"Orthomolecular" psychiatrists have stirred up an angry dispute with claims stressing the use of dietary and vitamin therapy.

by Joann Rodgers

A 73-year-old cancer patient becomes so irrational that he is consigned to a psychiatric ward after doctors decide that his malignancy has spread to the brain. After only four days on a regimen of vitamins B3 and C, he is discharged as "nearly normal."

A 30-month-old Baltimore boy bites, screams himself hoarse daily, sleeps fewer than three hours a night, and tears up his mattress. It takes two aides to restrain him during a checkup. Diagnosed as a "brain allergy" victim, he is placed on a diet free of white sugar, white flour, cheese, and milk, and is given supplements of vitamins C, E, and B complex. Within six months, he sleeps through the night and is as self-controlled as any other three-year-old.

Mark Vonnegut, 21, son of novelist Kurt Vonnegut, Jr., is a former schizophrenic who was once committed to a restraint ward. This fall, after a course of treatment based on vitamins B3, B6, B12, C, and E, and on folic acid, zinc sulphate, manganese, aspirin, antacids, and lithium, young Vonnegut entered Harvard Medical School.

These patients are only a few of the thousands of American men, women, and children who depend on vitamins, minerals, nutrients such as wheat germ, and special diets for the cure of mental and emotional disorders ranging from psychosis to menstrual "blues." Similar treatments are advocated by some 800 "orthomolecular" psychiatrists and physicians, by hundreds of food faddists, "nutritional therapists," and vitamin salesmen, and by a Nobel chemist. The regimens are available in a growing number of private clinics, federal, state, and municipal hospitals, private schools, doctors' offices, health-food stores, and pharmacies.

Schizophrenics, who fill more hospital beds than do all other mental patients combined, were the first on whom the new therapies were tried. Today, 20 years later, many practitioners prescribe megadoses of vitamins, low-sugar diets,

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Joann Rodgers, who writes a syndicated medical column for the Hearst newspapers, has won this year's Blakeslee Award, given by the American Heart Association.

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electroshock therapy, and tranquilizers for a wide variety of other patients, including alcoholics, neurotics, depressives, the senile, and autistic and brain-damaged children.

These healers, who constitute a sort of psychiatric counterculture, insist that most abnormal behavior has no psychological "meaning." Such behavior, they say, is what happens when the brain is bathed in the wrong nutrients; thus aberrant behavior is a kind of cerebral pollution that can be cleared and corrected with the nutritionally "right" molecules (*ortho* is Greek for "right" and is the root of *orthomolecular*). Although psychological counseling is sometimes advocated, the aim of such treatment is to overcome bizarre "learned" behavior resulting from years of nutritional deficit and biochemical sabotage of the brain.

Nutritional therapists, whether physicians or laymen, embrace the medical model of mental illness. They cite genetic variation as the reason why not *all* nutritional defectives are mentally ill. They promote their unorthodox theories and treatments in magazines, such as J. J. Rodale's *Prevention*; scientific journals (unreferenced in *Index Medicus*); popular books, such as Adelle Davis's *Eat Right to Keep Fit*; Cheraskin and Ringsdorf's *Psychodietetics*; and George Watson's *Nutrition and Your Mind*. The basic textbook and treatise of the movement is *Orthomolecular Psychiatry: Treatment of Schizophrenia*, which is the work of Nobelist Linus Pauling and Dr. David Hawkins, director of the North Nassau Mental Health Center in Manhasset, N.Y., and president of the Academy of Orthomolecular Psychiatry.

According to the orthomolecular enthusiasts, the nation's overcrowded mental hospitals are monuments to the failure of orthodox psychiatry. The American Psychiatric Association, the American Medical Association, and half a dozen scientific panels dismiss orthomolecular theories and practices as quackery at worst and as unproved, experimental, "cookbook" medicine at best.

An APA task force, headed by Dr. Morris Lipton, professor of psychiatry at the University of North Carolina, concluded in 1973 that none of the claims made by orthomolecularists for the treatment of schizophrenia could be confirmed by controlled clinical trials or reproduced by orthodox psychiatrists. It also scoffed at the credit given vitamins in a treatment program that includes shock therapy and other tools of conventional psychiatric care.

Dr. Thomas Ban, director of psychopharmacology at McGill University and a member of the Lipton task force, is now completing a 12-part study of megavitamin therapy among 350 schizophrenics in five hospitals. The study is known in the field as the "goulash" trial, because it incorporates a variety of orthomolecular prescriptions. Ban's analysis is still underway at this writing. "I'll keep an open mind until we have all the data in," says Ban. "But it's true that earlier parts of the study found patients were not benefited by B3 or C (the bedrock of anti-schizophrenia therapy) and that some actually got worse."

Dr. Carl Pfeiffer, director of New Jersey's Brain Bio Center, a busy orthomolecular clinic, is young Vonnegut's doctor. He insists that orthomolecular and nutritional therapies benefit 90 percent of all his patients: "If [the task force] would do a fair trial, they'd get the same results we do."

Medicine for Melancholy

by Anthony Wolff

Some people are depressed most of the time, and most people are depressed some of the time. All told, depression is far and away the most common emotional illness of mankind. A National Institute of Mental Health expert recently estimated the total number of *seriously* depressed people in the United States alone at between 5 and 10 million. Millions more endure milder depressions without ever being counted.

Yet, for a disease that has been so prevalent for so long, depression remains stubbornly mysterious. Even specialists don't know what causes depression; they do not agree on the proper classification of its many forms; they are not even sure whether there is in fact anything that can be considered a single disease behind depression's disparate symptoms. Part of the difficulty is that the depressive's complaints are so ambiguously common and subjective, typically ranging from general sadness and lack of *joie de vivre* to loss of appetite, inability to concentrate or decide anything, insomnia, and waning sexual interest. But if the symptoms are "all in the mind," the depressive's suffering is all the more real and excruciating. The woes come not singly but in constellations, out of all proportion to any objective cause, enveloping their victim in a heavy cloud of pain and despair.

Typically, one of the true depressive's most devastating conceits is that there is no end to his agony. And until recently, even the few who found professional help risked having their worst fears confirmed. The orthodox prescription for depression was a course of psychoanalysis in search of some unresolved emotional conflict. The results, unfortunately, often failed to justify the heavy cost in time and money. As one thoroughly analyzed manic-depressive told Dr. Nathan S. Kline, director of the Research Center at Rockland State Hospital in New York and a leading expert on depression, "I think the analysis was valuable. I was probably the most insightful manic-depressive you ever met. But I was still a manic-depressive." And in *A Season in Hell* (Harper & Row, 1975), veteran journalist Percy Knauth tells of spending seven months in weekly 50-minute sessions with an inscrutable analyst while his deepening depression swept him toward suicide.

Both of these patients, along with tens of thousands of their fellow depressives, attribute the relief of their suffering to a group of chemicals that controls the symptoms of depression by altering the delicate balance of chemicals in the brain. For the first time in medical history, doctors have at hand specific medicines effective against an emotional illness in as many as 80 percent of cases.

In shifting not only the treatment of a mental illness but also its very definition from the emotional to the physical—from the "mind" to the brain—the doctors are at last beginning to fill a prescription written by Freud himself. "The future," he predicted, "may teach us how to exercise a direct influence by means of particular chemical substances."

Still early in the new day of chemotherapy, the doctors now have three families of drugs that combine marked antidepressant effects and manageable side effects. Two groups, the monoamine oxidase (MAO) inhibitors and the tri-

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Counter-attacking, the orthodox medical establishment points out that orthomolecular specialists have been criminally prosecuted for fraud, censured by medical societies, and linked to patient deaths. One prominent therapist failed his psychiatric boards, and a University of California scientist found 17 errors in a single speech by the late Adelle Davis. The orthomolecularists insist that the medical community just will not listen, so they must get the message to the public by any messengers they can recruit, even slightly tainted ones. Furthermore, nutritionists argue that "controlled trials" are beside the point. Patients, says Hawkins, "ain't mice or rats," and though he admits that no one knows why vitamin therapies work, "we have clinical proof that they do, and the public is making the decision in their favor."

ORTHOMOLECULAR PRACTITIONERS do, in fact, work from a clinical legacy in which diet produces spectacular effects on emotional and mental illness.

cyclics, are effective in cases of simple depression; lithium, the third, is uniquely potent in blocking the manic phase of "bipolar" depression, a bizarre form in which "highs" alternate with "lows." In the typical course of treatment, according to Dr. Kline's book *From Sad to Glad* (Putnam, 1974), no improvement may be observed for the first three or four weeks while the doctor tries various drugs and dosages to find the appropriate combination, and the chemical builds up to an effective level in the brain. Once the chemical takes hold, maximum relief may take another month or two, after which patients subject to recurring attacks are put on a low maintenance dosage.

As is so often the case in medicine, the pragmatic clinical use of the antidepressant drugs is running far ahead of the laboratory research in brain chemistry that will one day explain their effectiveness and allow them to be aimed with predictable accuracy. Meanwhile, cautions Dr. Ralph N. Wharton, a psychiatrist skilled in both psychoanalysis and chemotherapy, "there is no agreed-on laboratory or clinical way to tell who will respond to what chemicals. Some depressives are better 'tuned' to drugs than others. There's a 20-fold variation in sensitivity among individual patients—the broadest of any in medicine."

At this stage, says Wharton, "we don't even know exactly what the drugs are doing." However, some other experts, including Kline, the leading figure in chemotherapy research and practice, are convinced by animal studies that the MAO inhibitors and the tricyclics improve the transmission of electrical impulses between nerve cells in the brain, while lithium does a similar job within the individual cells.

While the research goes on, lithium has become the special focus of controversy. A common element in nature, lithium had a long history of medical misuse before its effectiveness against the manic phase of manic-depression was discovered. A number of qualified doctors and experts are openly critical of Kline and others who have begun to use the chemical to treat unipolar depression as well, and to test it for use against a number of other depression-like or depression-related complaints. Kline and the other proponents of lithium therapy insist they are getting good clinical results with lithium.

The controversy over the antidepressant drugs has spread from the medical journals to the mass media as the leading advocates of chemotherapy have taken their case directly to the public. The recent popular books by Kline and Percy Knauth have been joined in the bookstores by *Moodswing: The Third Revolution in Psychiatry*, by Dr. Ronald N. Fieve of the New York State Psychiatric Institute, a leading authority on depression and a lithium enthusiast. Like Kline, Fieve has been accused of a "hucksterish . . . hard sell" of lithium as the latest cure-all.

For his part, Fieve recently complained publicly that only a small fraction of the several million Americans who need lithium therapy are currently getting it. And Kline, noting that there are not enough specialists in chemotherapy to go around, has made a strong plea for turning over much of the diagnosis and chemical treatment of depression to general practitioners and paramedics. While clinical tests are under way to settle the questions of what the antidepressant drugs can and cannot do and how they should be used, tens of thousands of ex-depressives are already living changed lives with the help of the new drugs. □

• Item: some inherited metabolic disorders characterized by mental retardation, such as phenylketonuria, can be controlled with special diets.

• Item: in Greece hospitalized schizophrenics improved when bread, which was a staple of their diets, became scarce under the Nazi occupation during World War II.

• Item: vitamin-deficiency diseases, such as beriberi, rickets, scurvy, and anemia, are often accompanied by chronic psychological disturbances, which disappear after nutritional therapy.

For example, menus rich in niacin (vitamin B3) sent thousands of institutionalized psychotics in the South home 30 years ago after their "mental" problems were traced to pellagra—a deficiency disease that was rampant among poor blacks who lived on diets heavy in corn meal and molasses.

In the early Fifties, two Canadians, Drs. Abram Hoffer and J. Humphrey Osmond, suggested that "true" schizophrenia might be a deficiency disease as well, speculating, from various observations, that schizophrenics may have a faulty metabolism that turns natural adrenalin into adrenochrome in the brain. Recalling the pellagra story and drawing on a vast knowledge of vitamin chemistry, the team administered massive amounts of B3 to schizophrenics so that the adrenochrome believed to be the cause of the disorder would be overcome and "neutralized." The first eight patients, the team reports, stayed well for 15 years. Some 2,500 patients later, the Canadians claim a 90 percent "well" rate and say incorporation of their treatment into conventional psychiatric care of the schizophrenic is the very least that "establishment" medicine could do.

The Hoffer-Osmond regimen of niacin, vitamin C, pyridoxine, low-sugar diets, and tranquilizers has been given to thousands of patients, and disciples say that rehospitalization rates and suicide attempts have declined among these groups. The doctors also developed a biochemical test for "mauve" factor, a pink spot in the urine detectable by paper chromatography (a sort of sophisticated litmus-paper test).

The adrenochrome that Osmond and Hoffer say is the cause of schizophrenia has never been isolated in a human, and the "mauve" factor that they claim indicates schizophrenia has been found in many non-schizophrenics. Moreover, many psychological disorders have no

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consistent physiological markers that provide a parallel rationale for the Hoffer-Osmond theory.

Nevertheless, the orthomolecular and nutritional therapists continue their work undaunted. Pfeiffer, in his forthcoming book, *Mental and Elemental Nutrients*, reports that schizophrenia is, in fact, at least three distinct biochemical disorders that can be differentiated in blood and urine tests and on electroencephalogram tracings. And each of the three ailments requires different treatment:

Fifty percent of the "schizos" are, he says, paranoid schizophrenics with low levels of histamine, a compound released in the blood during allergic reactions. Twenty percent have *high* levels of histamine; these are the compulsive psychotics who are the "wrist cutters and overdosers." The remainder are those with "mauve" factor and/or "cerebral allergies."

At the Brain Bio Center, Pfeiffer treats the high-histamine group with vitamins, antihistamines, and psychotropic drugs. Those low in histamines also get vitamins and drugs as well as a high-protein diet. The mauve-factor group gets B6, zinc, lithium, vitamin E, and tranquilizers.

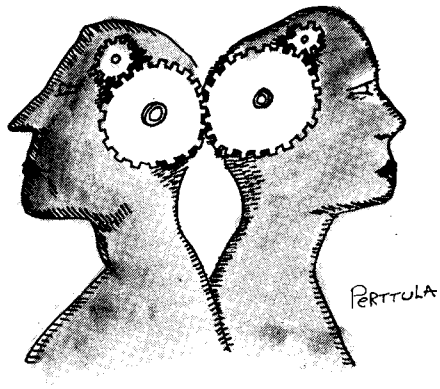
"I've chased . . . [schizophrenia] all my life, and we are finally fitting the pieces together," says Pfeiffer. His clinic now treats 1,500 patients; its operation depends on endowments from grateful patients.

Orthodox neurochemistry holds that the brain removes oxygen, glucose, and amino acids, the basic building blocks of protein, from the bloodstream at a rate independent of alimentary activity, except in extreme starvation. Nutritional therapists dispute this concept and blame specific mental disorders on specific food deficits: paranoia, on low B12 absorption, for example; neurosis, on faulty sodium and potassium metabolism; and alcoholism, anxiety, and aggressiveness, on abnormal sugar metabolism.

Megavitamin and diet therapy is also vulnerable to criticism in terms of cost (initial workups can run to $500; pills, hundreds of dollars a year more) and safety (orthomolecular regimens have aggravated ulcers and have caused panic states and even death from overdoses and extreme dietary restrictions). Patients may also delay proved medical treatment because of the mistrust of all conventional therapy fostered by the orthomolecular movement. "We are dealing essentially with fanatics, and food is their religion," says Dr. Bernard T. Kaufman, chief of the National Institute of Health, Vitamin Metabolism Section.

But the orthomolecular-nutritional position has survived such attacks and has been greatly strengthened by support of "defectors" from the ranks of orthodox medicine. Among them are Dr. Pfeiffer; Dr. Hoffer; Dr. Marshall Mandell, director of the New England Foundation for Allergic and Environmental Disease; Dr. Bernard Rimland, psychologist and senior navy scientist; Dr. Hawkins (Pauling's collaborator); and, finally, Pauling himself, who has done more than anyone else to legitimize megavitamin therapy.

Although Pauling's brilliance as a chemist gives him no credibility as a clinician or as a psychiatrist, his stature in the scientific community has lent



considerable authority to the many recent research and therapeutic claims of the nutritional specialists. These claims and therapies include:

• The use of zinc and manganese for the control of senile dementia, a condition they say can be diagnosed from low blood levels of spermine, a naturally occurring nerve stimulant.

• The removal of certain foods (grasses, dairy products, sugar, caffeine, yeast, citrus, and artificial flavorings and colorings containing salicylates) for the control of hyperactivity, depression, fatigue, paranoia, and phobias among victims of cerebral allergies. (These views are developed at length by Dr. Carlton Fredericks in his book *Psychonutrition.*)

• Turning hyperactive behavior on and off like a light switch in some children by surreptitiously removing salicylates from their favorite diet of cereals, hot dogs, ice cream, soft drinks, and chocolate. Dr. Ben Feingold, a San Francisco allergist, uses this technique to prove the case for cerebral allergy.

• Dietary control of functional hypoglycemia, a chronic low-blood-sugar condition, for the cure of schizophrenia, alcoholism, and antisocial behavior. The AMA calls hypoglycemia a rare disorder; orthomolecularists say it afflicts 10 percent of the population. Some hypoglycemics do display emotional problems. "So do some people with big feet," carps one critic.

• The use of vitamins and anti-hypoglycemic diets for the cure of a craving for alcohol. Dr. Hawkins claims the majority of 600 alcoholics he has treated since 1966 have done well on this regimen. Dr. Rimland claims dramatic improvement for autistic or aggressive children on megavitamins as well.

THE PSYCHIATRIC ESTABLISHMENT complains that all the anecdotal "case history" evidence in the world still doesn't add up to a grain of scientific evidence in support of nutritional therapy for mental illness.

"I have seen really sick patients get better on injections of sterile water," says Dr. Robert Gibson, president-elect of the APA and director of the prestigious Sheppard-Pratt hospital. "One can't underestimate the placebo effect of caring, inherent in all forms of therapy, that could well explain the benefits these people claim for their patients."

It may not be that simple, however. Some principles of orthomolecular theory are reasonable, and bits and pieces are being validated by orthodox researchers. Dr. Seymour Kety of Harvard and Dr. William Bunney of the National Institute of Mental Health believe that there is now conclusive evidence of a genetic influence in schizophrenia. Genes are linked to enzymes, and the conclusion these doctors have reached supports a biochemical basis for some forms of mental illness.

Says Dr. Richard Jed Wyatt, acting head of the National Institute of Mental Health, "The concepts of orthomolecular psychiatry are attractive and stimulating." Some research findings in recent months are consistent with their concepts.

Unfortunately, evidence to support orthomolecular theories *is* still weak, and the unorthodox methods used make it difficult to verify the claims made by their advocates in any way that would satisfy the medical establishment; so any "final" pronouncements must await future developments. □

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The Voice of a Culture

World of Our Fathers: The Journey of the East European Jews to America and the Life They Found and Made
by Irving Howe
Harcourt Brace Jovanovich, 714 pp., $14.95

Reviewed by Peter Shaw

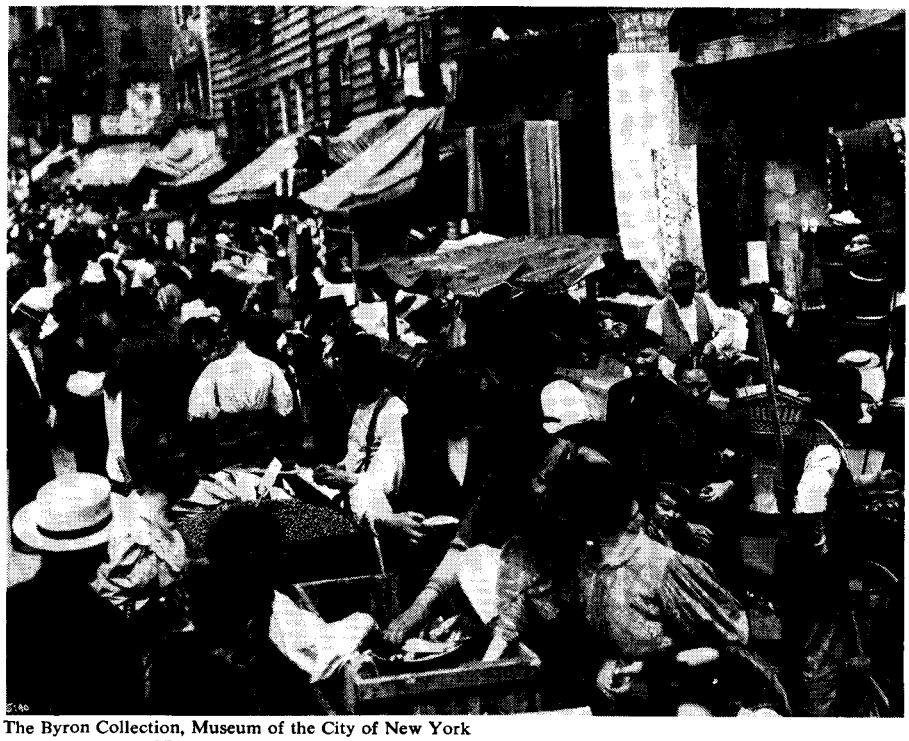
Nothing in modern history contains richer personalities or more drama than the migration of East European Jews to America at the close of the last century and the beginning of this one. Between 1881 and the Twenties, New York City alone received about a million Jewish immigrants—half the total for the country. Their story is recounted masterfully by the distinguished literary critic Irving Howe, who marshals the major elements—history, politics, culture, life-style—in a narrative that serves as both a chronicle and an interpretation. He searches out the conditions in East Europe that led to the migration, brings the desperate families across in steerage, and describes their struggle to survive in the sweatshops and tenements of the overcrowded Lower East Side. By concentrating on New York, Howe is able to make sense out of a turning point in history that was as significant for America as it was for the Jews themselves.

He believes that although the Jews were driven from Europe by exclusionary laws and increasing outbreaks of violence, they not only ran away from something, but also ran toward something: they were sustained by a "moral yearning." The old, messianic fervor of Judaism led them to demand much, especially from themselves, in the New World. And they realized some of their aspirations in the flowering of Jewish labor politics. Howe traces this most idealistic example of American unionism from its early romantic gropings in the 1880s and 1890s to its successes after the turn of the century, its decline in the Twenties, and its entrance into the mainstream of American politics in the Thirties and Forties. Although Irving Howe finds certain underground continuities in the ethical, politically liberal aspirations of suburban Jews of the Fifties and Sixties, his book reads as a lament for the old socialism.

When Howe turns to the Yiddish-language arts of poetry, the novel, and theater, he is able to show their growth, via socialism, out of the same spirit of yearning. As an early immigrant writer put it, the first poets were "the rhyme department of the Jewish labor movement." When, within a few years, the most advanced experiments of modernism made their appearance in Yiddish, the innovators were still blue-collar workers—self-taught "proletarian esthetes."

But *World of Our Fathers* is no work of nostalgia. If it offers the pleasures and pains of visiting a departed world, its austere judgments prevent sentimental overevaluations. Yiddish, Howe asserts, never produced a "high culture." The playwright Jacob Gordin, who brought to the Yiddish theater European realism and artistic standards, and whose career Howe sketches with warmth and humor, is seen in the end as stolid of imagination and dated. Yiddish literature fascinates us with its hoodlums and dreamers jostling one another in a rich language of contrasts (the device would reappear in the prose style of Saul Bellow). But Yiddish, even though international in scope, must be regarded as a regional literature.

Even the familiar success story of sweatshop parents raising college-educated children is subjected to criticism. There were really two migrations: the first after the pogroms following the assassination of Czar Alexander II in 1881, and the second after the turn of the century. The migration of the first 20 years brought the very poor; the migration of the second 20 years brought more of the poor, this time accompanied by a few skilled workers and intellectuals. A surprisingly large proportion of the first generation failed to become naturalized as citizens, with the result that voter registrations were lower than we usually suppose. Their children were not all



The Byron Collection, Museum of the City of New York
Hester Street, circa *1900—"A turning point in history."*

Peter Shaw, author of the forthcoming The Character of John Adams, *teaches at the State University of New York, Stony Brook.*

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scholars by any means: "The bulk of Jewish immigrant children, studies indicate, were not very different in their capacities or performances from the bulk of pupils from most other ethnic groups." Moreover, there were plenty of tough Jewish street kids not at all interested in school—Howe is especially vivid in recapturing the life of the streets—and for a good 20 years the immigrants' children usually followed their parents into blue-collar occupations.

The secret of the group's eventual success lay in its cultivation of a talented minority. Until that minority could lead the way into American life, the majority had to survive the 12-hour day of the sweatshops (that is, before putting in overtime doing piecework), with pay hovering around $10 a week, crowded into tiny, airless, often windowless tenement rooms. Recalling the almost universal system of taking in boarders, one of the many memoirists that Howe draws on recalls "a printer who every night unscrewed a door, put it on two chairs; he couldn't pay as much as the one who had the [folding] bed."

THE MOST SURPRISING reevaluation occurs in Howe's long section on the socialist labor movement, for which he has a special personal affinity. Here, as well as in his sections on the literary scene, he speaks with particular authority. Howe believes that the spirit of the migration burned most intensely in its socialistic aspirations, that the movement made signal contributions to American life, and that "American society still has something to learn from Jewish socialism." Perhaps because he most felt the temptation to nostalgia with this subject, Howe is hardest of all on the "dogmatic absolutism" of the socialists. In the early days, their strict, universalist ideology made them contemptuous of religion, of Zionism, of the fraternal organizations—*landsmanshaften*—that provided some link with the old country. They were, indeed, contemptuous of the very idea of making it in America, since that would make unnecessary the utopia they planned.

Until America's military involvement in the First World War, the socialists split on whether to support the war or to regard it as an imperialist incident in which neither side could be right. Then, poorly informed about events in Russia, the socialists thought they had found their utopia in the Bolshevik revolution. To be sure, within a few years they recognized the totalitarian nature of the Russian regime, but by then communism had taken hold at home. The subsequent struggle with the communists, ending in David Dubinsky's triumph over them in the International Ladies Garment Workers Union, involved extremism in words and deeds, with strong-arm men and underworld figures being used by both sides. In the end the struggle "brutalized everyone involved."

In the decline of socialism, its most prominent early figure, Abraham Cahan, suffers in esteem along with the rest. Previous books about the Lower East Side, together with the early sections of Howe's, have made Cahan and the *Forward*, the Yiddish-language newspaper he edited, the dual heroes of the early years. The *Forward*, which is still in existence, managed to be socialist without becoming a party organ, and popular without abandoning traditional

Jewish values. From the 1890s onward it described everyday life and styles with a sense of the drama of a rising people, while Cahan lectured and cajoled his fellow immigrants on how to behave in politics and life. If he infuriated his rivals by assuming the role of spokesman for the Jews, he knew how to harness the twin aspirations of his people: to better themselves and to satisfy their moral yearning.

But from 1917 until 1922 Cahan was a Bolshevik sympathizer who would not listen to reports of Soviet political repressions. He was the author, in English, of the representative book of his period, *The Rise of David Levinsky* (1917), but his views on the Yiddish theater and his treatment of Sholom Aleichem and others were ungenerous and unperceptive. He was a superb recorder but a shallow popularizer whose influence at a certain point became reactionary.

In the case of socialism, Howe ends by praising "the dignity of its failure." But as he shows, the higher aspirations of the immigrant culture were doomed by its very successes. Each escape from the Lower East Side weakened the culture left behind, and few who escaped sustained their utopian fervor. Some of this fervor was transmitted to the children of the immigrants. The remainder may be found in *World of Our Fathers*, especially in its portraits.

Most fun are the comedians—Eddie Cantor, George Burns, Fanny Brice, the Marx Brothers, and later Buddy Hackett, Jack E. Leonard, Sid Caesar, Lenny Bruce, and Woody Allen. They speak for the street kids, which is what most of them were. In their cases, Howe writes, "a long-contained vulgarity . . . broke through the skin of immigrant life." But my own preference is for the portraits of certain less flamboyant figures toward whom Howe shows a special affection. There is Lillian Wald, the German-Jewish nurse who moved into a fifth-floor apartment on the Lower East Side to do what she could for the sick; eventually she established the Henry Street Settlement. (Howe has some good words to say for uptown do-gooders like Wald and Jacob Schiff, the philanthropist who supported her.) There is Morris Raphael Cohen, born in Russia and in poverty, who became professor of philosophy at City College in New York, where he taught generations of others from the same background. There is Belle Moscowitz, who as Al Smith's adviser brought some of the programs of socialism into the national arena. And there is Shmeul Niger, the literary critic who dominated Yiddish letters by virtue of his unemphatic command of this whole, nearly forgotten branch of literature.

Irving Howe was raised in what he calls "the style of brilliance," which became the mode of his generation of Jewish critics. But he has emulated Niger in putting history before polemics. "Historical perspective," Howe remarks, in a phrase that no one but him could have written and that captures the tone of his book, "may be no more than another name for decency of feeling." His praise of Niger can be applied to *World of Our Fathers*, for both offer "a chronicle and guide, an authoritative historical and critical source, the voice of a culture as it speaks from day to day." □

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High Diction in the Trenches

The Great War and Modern Memory
by Paul Fussell
Oxford, 363 pp., $13.95

Reviewed by William H. Pritchard

At the close of the first chapter of this remarkable book, Paul Fussell unequivocally states its guiding perception: "I am saying that there seems to be one dominating form of modern understanding; that it is essentially ironic; and that it originates largely in the application of mind and memory to the events of the Great War." He had begun the chapter by noting that Thomas Hardy's book of poems *Satires of Circumstance* was published in 1914, at a moment when the world was about to engage in the most massively circumstantial satire ever perpetrated on and by mortal men. If wars can be written about, Fussell suggests, Hardy, whose war poem "Channel Firing" appears in *Satires*, was the man to write about that one.

Every war is ironic, a satire of circumstance, because it is worse than expected. But a war in which 8 million people were destroyed because two people were assassinated is more ironic than had been deemed possible. Thus it is a fitting irony that the commander of the Allied forces, Sir Douglas Haig, should have been perfectly innocent, self-righteous, humorless, and inflexible; it is also fitting that the trenches were ridiculously close to home (an English officer might breakfast in the trenches, only to dine later at his London club), and that one Arthur "Bosky" Borton reported that in an attack on the Turkish lines near Beersheba in November 1917, one of the men just happened to have a soccer ball, and so "we kicked off and rushed the first guns, dribbling the ball with us." (A Captain Neville, who tried a similar stunt during the Somme attack, was killed instantly, though the football has been preserved.) In the words of Philip Larkin's poem "MCMXIV," aptly quoted by Fussell, "Never such innocence again."

With invention and wit, Fussell proceeds to explore the most significant themes, myths, and literary resources that are created or called upon by the situation of warfare—more precisely, trench warfare. There was the idealizing of sunrise and sunset in which Georgian metaphor turned "literal and ghastly" as it was employed in the attempt to render the new actuality ("In his young eyes a sudden glory shone,/ And I was dazzled by a sunset glow,/ And he was gone"—Wilfred Gibson on Rupert Brooke in 1915). There was the dichotomizing into "us" and "them," into "we" and "the enemy," which was encouraged by the trenches and which led to the "paranoid melodrama" that Mailer, Pynchon, and Heller have fallen heir to.

But the book's richest vein is indicated by one of Fussell's chapter titles, "Oh

What a Literary War." As he puts it succinctly, *The Oxford Book of English Verse* presided over what the British surely found to be an experience beyond words: "Those who recalled it had to do so in known literary terms. Joyce, Eliot, Lawrence, Pound, and Yeats were not present at the front to induct them into new idioms which might have done the job better." And so the old idiom both did and did not serve; by making use of England's greatest national literary resource, Shakespeare, one could attempt to see experience at the front as continuous with, say, Henry V's at Agincourt. One could also employ or be subject to, virtually for the last time, the system of "high" diction that saw dead men as "the fallen," sleep as "slumber," warfare as "strife," and spilled blood as "the red/Sweet wine of youth." (One of the few poems Fussell misses, Robert Frost's "A Soldier," is interesting for the way that 10 years after the war it uses the same high diction—"He is that fallen lance that lies as hurled,/That lies unlifted now, come dew, come rust"—toward an ironically sublime end.) Or, at lower levels of absurdity—and by reading the papers—one might see the country of Servia, now an ally, become "Serbia," find German shepherds nobly transformed into "Alsatians," or notice, as Evelyn Waugh did, that a school classmate named Kaiser reappeared in the fall under the name of "Kingsley."

Further recourses of the pastoral, of homoerotic feelings for "the lads," and of the vision of events as really a huge theatrical farce were most distinctively and freshly—that is, ironically—put to use in the work of, respectively, Edmund Blunden, Wilfred Owen, and Robert Graves. Fussell is particularly enlightening about Graves's *Goodbye to All That* as a comedy of humors, Ben Jonson's comedy as played in the theater of war. (When T. S. Eliot referred in 1919 to Ben Jonson's work as a "titanic show," perhaps he had the "show" just closing its run in Europe fresh in mind.)

The book's jacket describes Paul Fussell as having written a "beautiful and gloomy book." For once, in that atmosphere, truth has been told; it takes a mind and a prose style of extreme ironic penetration adequately to confront such a subject as World War I at all. And it takes a literary intelligence more than academic to respond to the war's persistence in the contemporary novelistic memory of Pynchon and Mailer, of Anthony Powell and Anthony Burgess. There is, incidentally, a fine recalling of the fake war at the end of Burgess's *The Wanting Seed*, and Fussell's book ends by citing Brigadier Pudding's humiliation in *Gravity's Rainbow*—"a fantastic scene, disgusting, ennobling, and touching, all at once." It is a long way from where we are now back to John McCrae's "In Flanders Fields"; yet Fussell is as interesting about that poem, whose poppies are "fabricated of wire and paper," as he is about real art. *The Great War and Modern Memory* is dedicated to an infantry sergeant who was killed next to the author in France in 1945; I can't imagine a more humanly wise and compassionate tribute to him than this book provides. □

William H. Pritchard, professor of English at Amherst College, has written for The New York Times Book Review *and the* Hudson Review.

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Nothing but a Great Man

A Prince of Our Disorder: The Life of T. E. Lawrence
by John E. Mack
Little, Brown, 592 pp., $15

Reviewed by Jane Larkin Crain

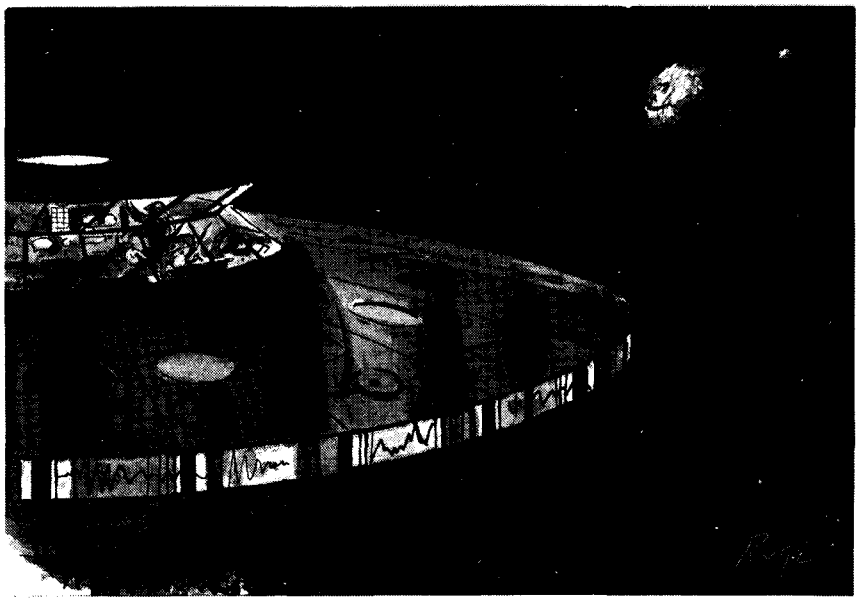
It was T. E. Lawrence's exotic, stunning feats in Arabia during World War I that caught the world's attention and won him his place in history. One of the century's greatest celebrities, he has always presented a double image. The popular view is that of Lord Jim incarnate, a man of action who could command the allegiance of multitudes, a swashbuckling adventurer of the old school. Serious biographical attention (and there has been a great deal of it), on the other hand, has tended to focus on the ambiguities of Lawrence's life—his ancestry, the exact role he played in the cause of Arab independence, the breathtaking complexity of his personality.

Colonel Lawrence was 30 years old when, in the early days of October 1918, he marched into Damascus with a ragtag Arab army. The city's capture from the Turks marked the climax of the desert campaigns and of Lawrence's personal involvement in the Arab revolt. His years as a British officer at the service of what he called an "alien race" were to leave him embittered and distraught. British and French colonial machinations at Versailles and after, coupled with the Arab sheikhs' own factionalism and self-serving ambitions, gradually eroded whatever real faith Lawrence had ever had in the possibilities of Arab unity. The Arab-Turkish struggle was a savage and bloody one. Lawrence's private experience in the war would prove irremediably traumatic; like Conrad's Kurtz, he had seen the heart of darkness, traveled past the known terrain of his own culture. Later he would write of the journey's toll on him: "My will was gone and I feared to be alone, lest the winds of circumstance, or power, or lust, blow my empty soul away."

By 1919, Lowell Thomas's long-run illustrated lecture, "With Lawrence in Arabia," had won Lawrence a feverish fame that both thrilled and appalled the young war hero. Brilliant, commanding, a man of extraordinary talents, he emerged from the war an international figure with a wealth of worldly options; however, though he participated in some high-level diplomacy at the Paris Peace Conference and for several years thereafter, most of what was left of his life passed in the semi-monastic existence of the RAF, where, as an enlisted man using the alias "T. E. Shaw," he refused to be promoted above the rank of private. A prodigious correspondent, he also wrote numerous technical manuals for the RAF and an autobiographical account of life in the ranks (*The Mint*). Numbered among his friends were such luminaries as Winston Churchill, Lady Astor, Charlotte and George Bernard Shaw, Thomas Hardy, Robert Graves, E. M. Forster, and others from England's literary, social, and political elites.

Though Lawrence's last years may have been productive—even full—by normal lights, his morbid shunning of the public arena, his anguished and neurotic determination to chasten his own hunger for distinction, his masochistic asceticism, left him, at the time of his discharge from the RAF, oddly unformed, isolated, and adrift. The motorcycle accident that took his life in 1935 (he was 46 years old) was probably not a conscious suicide, though there has been speculation to that effect, but there is little doubt that it did end a life poised at the edge of despair.

As enigmatic and complex as the man himself is the power Lawrence holds over the 20th-century imagination. Much has been written about him, ranging from the ballyhooing of Lowell Thomas to the vicious debunkings by Malcolm Muggeridge and Richard Aldington—both of whom regard him as an outrageous, and outraging, fraud. Then, of course, there is the movie extravaganza *Lawrence of Arabia*, which largely captures the tone and texture of *Seven Pillars of Wisdom* (Lawrence's own sometimes purple but always magnificent account of the revolt in the desert), and which has been as responsible as anything else for keeping the Lawrence mystique energized and contemporary.



"Gnathyrn, you know how I feel about you, and to prove it let me give you that planet on the left."

JOHN E. MACK'S biographical inquiry is among the most comprehensive treatments of Lawrence's life to date. Cautious, at times almost to a fault, in the face of the controversies that still swirl around virtually every aspect of his subject's thoughts, utterances, and actions, Mack yet works adroitly and judiciously with the sundry conundrums of the Lawrence legend. The approach, a psychoanalytic one, is attentive at once to the private man and to the broader contours of the historical and social situations in which he found himself. Viewing Lawrence as the quintessential "modern," an individual who embodied many of the cardinal qualities of his era, Mack

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Jane Larkin Crain is a regular contributor to SR. *Her criticism has also appeared in* Commentary *and other periodicals.*

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stresses his tortured self-consciousness in action, the shame his own egoism and ambition engendered in him, and his inexhaustible capacity for introspection, self-hatred, and guilt. As Lawrence wrote in *Seven Pillars*, "There was a craving to be famous, and a horror of being known to like being known. . . . I was a standing court martial on myself, inevitably, because to me the inner springs of action were bare with the knowledge of exploited chance."

Although psychological probings in the writing of biography can often be outlandish and distorting, they are notably clarifying in Mack's hands, used appropriately to deal with a man whose inner life is at least as fascinating and significant as anything he actually accomplished in the world. In certain respects, Mack's interpretations are not as stringent as they might be—one wishes, for example, that the author had been less taken in by Lawrence's ultimately self-indulgent squandering of his own greatest gifts, or had seen more clearly the full implications of Lawrence's morally ambiguous brand of "heroism." Still, the life *does* emerge for the reader—in all its welter of detail, seeming paradox, and dramatic complication.

It can be said that it was in the desert that Lawrence lost his chance for any life he thought worth the having, burnt out by his own romanticism, sickened by what he had seen of his own will and desire. He was indeed, as Aldous Huxley once wrote, "one of those great men for whom one feels intensely sorry, because he was nothing but a great man." Mack's humanizing portrait richly amplifies this assessment and adds even further to its poignancy. If the curse of modernity is to be seen in the kind of morass of the self in which Lawrence fatally trapped himself, his life becomes curiously exemplary, indicative of some of the deepest impulses of an age. □

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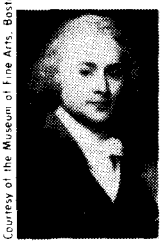
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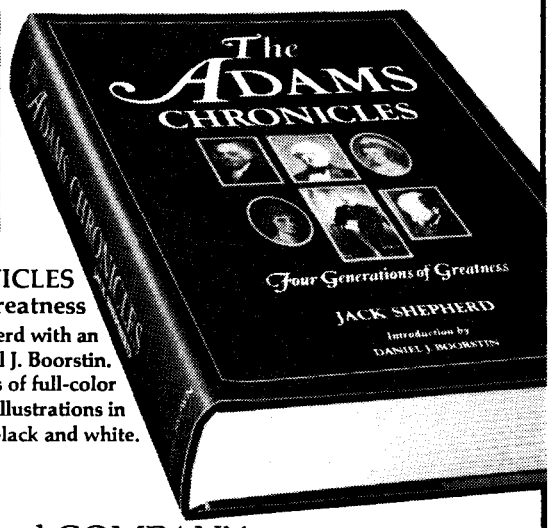

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Reporting on War

The Crucial Years: 1939–1941—The World at War
by Hanson W. Baldwin
Harper & Row, 499 pp., $20

Reviewed by Richard L. Tobin

Hanson Weightman Baldwin, last of the great *New York Times* military editors, was 36 when World War II began and 72 when he finished writing this fine book, the first of two volumes covering the critical war years. A factual panorama rather than a stylish literary effort, this sort of history is not directed at those who enjoy the language of a Barbara Tuchman or a Samuel Eliot Morison, but at those whose needs are factual, encyclopedic. A military editor of the *Times* would not be likely to write any other kind of history.

What makes the book so fascinating is the tremendous power and totality of its facts. Episode after episode explodes in the memory of those of us who were directly involved, as Mr. Baldwin was, in reporting the ghastly war story. Scores of dramatic moments are re-created here—sometimes mere shadows in the past, sometimes an evocation of triumph or disaster still intoxicating or painful to read.

Mr. Baldwin does naval history best, which seems only natural since he is an Annapolis graduate. A case in point here is the story of the *Graf Spee*. No more heroic saga has ever been written by a wartime seaman. The huge Nazi pocket battleship is loose in the south Atlantic, and Britain's lifeline to the New World is immediately at hazard. But three small British vessels, *Ajax*, *Achilles*, and *Exeter*, happen upon the sea giant and close in despite *Graf Spee*'s greater gun range and 11-inch monster cannon. The author vividly tells what happens to *Exeter*, soon a shambles, yet still battling. Her turrets wrecked, bridge out of action, gun crews wiped out, scuppers literally running with blood, the wounded skipper handles his ruined ship from the after-control, passing orders by word-of-mouth through a chain of 10 sailors, one of whom has had both his legs shot off. The author uses the word *conned* to describe the handling of the wounded ship, and if you look up the word you find that *to con* means precisely "to direct the steering of a vessel."

Not a word is wasted. After Dunkirk, when, miraculously, a third of a million Allied soldiers were safely transported to Britain, Mr. Baldwin soberly reminds us: "But it was no victory; wars are not won by evacuations." Similarly, in the section about Pearl Harbor and the warning that it was about to be attacked, the author effectively torpedoes the rumors that President Roosevelt simply let the attack happen in order to bring the United States into the war. Inefficiency and a botched sequence of communications, yes; deliberate invitation to do battle, no. Baldwin puts it this way: "The terse answer to such allegations is baloney."

One still wonders how the French believed their Maginot Line would keep them safe forever from an invading Hun. All one has to do, as Mr. Baldwin points out, is to look at a map of Western

Europe and remember that the low countries offer an enemy from the east flat, easy access to France's northern flank. To hope that the Nazis would observe the neutrality of Holland and Belgium was foolish beyond belief. But one man wasn't fooled for a moment. Winston Churchill responded in May 1940 to FDR's suggestion that the British fleet find shelter in American ports, in the event of England's defeat, with these words: "Our intention is, whatever happens, to fight on to the end in this island. . . . In no conceivable circumstances will we consent to surrender."

Particularly vivid is Mr. Baldwin's description of Hitler's insane invasion of Russia in 1941. In Moscow, Stalin (ever suspicious) reacts politically to the news. He's worried more about subversion, counter-revolution, and "Bonapartism" (military revolt) than about invading fire and steel. Every military order must come from the Kremlin, a disastrous delaying tactic trussed up with the worst sort of Red tape. There is no humanity behind the Russian lines. The author describes the situation:

> The Russian defense was brutal; the guns and firing squads of the NKVD slaughtered those who faltered. "Justice" to those who retreated without orders, or who simply failed, was swift and summary; in those months of summer and fall, with the Russian backs to the wall, thousands of Red Army officers and men were killed by their fellow countrymen. For the common soldier it was fight and die—at the hands either of the Germans or of his own countrymen; these were his only alternatives. Some officers, terrified by their fear of the NKVD, pistol-whipped or shot their men. The guns of the Russian Army were aimed at the enemy; the guns of the NKVD were aimed at the backs of the Russian moujiks. The command system at high and low levels was revised. Incompetents who had escaped the German encirclements were removed or executed: the political prison camps were combed for able officers arrested in the 1937–38 purges, and some of these, with the red welts of prison beatings still livid on their backs, were hurried to the front.

All of the other horrible, wonderful days of memory are there, of course, and, if the brevity irritates sometimes, it is best to remember that Mr. Baldwin is covering highly complicated and detailed material and is trying to touch every base. We must be grateful to him, then, for recalling to us the black weekend when the *Repulse* and the *Prince of Wales* were sunk within hours, when the Finns got their first taste of Soviet bombs in the "winter war" but held off Russian might through valor alone, when the Nazis invaded Norway with maximum help from local collaborators, when French disaster led to the British miracle at Dunkirk, when Rommel fought and lost in the great desert, and when Pearl Harbor exploded on a sleepy Sunday morning. As a text and reference, Mr. Baldwin's book will have more value than as an exercise in soaring prose, but value it has, and one who was there awaits the second volume with eagerness. □

New Books

Dream Children
by Gail Godwin
Knopf, 242 pp., $7.95

Dreamers abound in Gail Godwin's first collection of short stories. In the strange and very beautiful title story, a young wife retreats from her affluent,

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lonely marriage into imagined encounters with the child she was unable to have. The married woman of "Nobody's Home" minutely fantasizes a secret, solitary life of observing her husband from an apartment across the street. Single women, outwardly independent, are obsessed with married men who are little more than phantoms, projections of their own fantasies. We exist at cross purposes, Ms. Godwin seems to be saying, both to others and to our own divided selves. Connection is rare and often oblique, but it is our only hope, as in the touching, funny story of an English vicar turned pop theologian, who regains his innocence when he is able to respond generously to the mixture of kindness and hopeless ignorance he finds at a 10th-rate Southern women's college.

Gail Godwin is a writer of enormous intelligence, wit, and compassion. Her last novel, *The Odd Woman*, was one of the most thoughtful explorations of the situation of the independent woman to appear in years. These new stories are not all well shaped—some read like sketches for longer works and so seem to gallop across their 20 pages breathlessly, loose ends flying—but the best have the sharp humor and sharp eye that marked her earlier work. If you are new to Godwin's books, *Dream Children* is a fine place to start catching up with an extraordinary writer. KATHA POLLITT

•

Ezra Pound: The Last Rower—A Political Profile

by C. David Heymann
Viking, 384 pp., $10

The enigmas that envelop both the poetry and the politics of Ezra Pound should provide a fascinating subject for a profile designed to give biographical ballast to the *ars poetica*. This, C. David Heymann has not done, despite his access to and use of a prodigious amount of new source material. What he has given us instead is a compilation rather than a profile, a catalog of Poundiana serving more as a guide than as a history or study of the man's ideas. In fact, it appears that at least half of the book consists of quotations from Pound, and Heymann, instead of inquiring into why the poet turned to fascism and anti-Semitism, prefers to show merely that he did so. One need not ask for a psychohistory or Freudian literary analysis in a "political profile," but one does expect the critic to lead us into the labyrinth rather than leave us at the door. The interconnection between the man, the politics, and the poetry is at best described, but rarely, if ever, does the reader see clearly at what melting point they fused. JOHN F. MARIANI

•

The Genius of Thomas Hardy

Edited by Margaret Drabble
Knopf, 192 pp., $12.95

Thomas Hardy, whose critical reputation wavered after his death in 1928, has always been widely read and is now back in favor with the literary pundits. His inconsistencies are seen as dynamic, his quirkiness as a mark of integrity; the knobby rhythms of his verse are taken as virtues. And surely this passionate, complex artist, whose settings may have been narrow but whose themes were vast, whose thoughts (as one writer here observes) may seem second-hand but whose feelings never do, is entitled to stand with the greats.

This collection of essays by 16 Hardy enthusiasts, scholarly and otherwise, won't please everyone. Weighted on the side of "the man" rather than "the art," it offers only one essay on the poetry (by Geoffrey Grigson), and even discussion of the novels takes second place, in spatial terms, to Hardy as architect, as historian, as theater buff, and so on. Nevertheless, Elizabeth Hardwick contributes a brilliantly perceptive study of Sue and Arabella of *Jude the Obscure*, A. O. J. Cockshut writes shrewdly on Hardy's "philosophy," Margaret Drabble contributes a sensitive appraisal of his attitude to nature, Lois Deacon argues the case for a "secret love" (which, alas, she can't prove), and all the pieces are worth reading. There are, too, some haunting photos of Hardy's Wessex.

PETER GARDNER

FRASER YOUNG
LITERARY CRYPT NO. 52

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. *Answer on page 58.*

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GOEBBELS. By Viktor Reimann. $12.50, Doubleday. A lively and revealing biography of the propaganda genius—"the man who created Hitler." With photos.

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Trade Winds

by William Cole

Land of Poets

Ireland abounds in poets, and they're forever rating one another. Who's the best in the past 30 years? Some might say Patrick Kavanagh; others, Thomas Kinsella. The statesman and critic Conor Cruise O'Brien recently wrote: "Seamus Heaney is the most important Irish poet since Yeats." Heaney's newest and fourth book, *North* (Oxford University Press, March 4, $5.95), backs up O'Brien's appraisal. Here's a poem, "Orange Drums, Tyrone, 1966." (A lambeg is a huge bass drum, so wide that the drummer's wrists or knuckles hit against the edge and bleed—a kind of Protestant Irish *macho*.)

The lambeg balloons at his belly, weighs
Him back on his haunches, lodging thunder
Grossly there between his chin
  and his knees.
He is raised up by what he buckles under.
Each arm extended by a seasoned rod,
He parades behind it. And though the
  drummers
Are granted passage through the nodding
  crowd
It is the drums preside, like giant tumours.
To every cocked ear, expert in its greed
His battered signature subscribes
  "No Pope."
The pigskin's scourged until his knuckles
  bleed.
The air is pounding like a stethoscope.

Oddities and Coincidences

Helen Bevington is a great quoter, and since I'm also addicted to quotes, I could easily fill this column with excerpts from her ninth book, *Along Came the Witch: A Journal of the Sixties* (Harcourt Brace Jovanovich, March 3, $8.95). She's an English professor at Duke, and has some funny and waspish things to say about such poets as Herbert Read, Robert Lowell, and W. D. Snodgrass, who passed through Duke on the lecture circuit. A careful semanticist, she bridles, as well she should, at being called a "poetess—that mortifying word." (She intersperses deft light verse among her entries.) She delights in oddities and coincidences. Here, on an Italian liner:

Our table steward, Aldo, entertains us with an occasional joke. Recently he told his wife in Trieste, when she reached the age of 50: "I will now turn you in for two lovely girls, each 25 years old."

I stare at him amazed. Does he know Byron, in *Don Juan*, quoting the lady Donna Julia wedded to a man of 50?

And yet, I think of such a ONE
'Twere better to have TWO of
five-and-twenty.

Where did Aldo learn that? Was it first a big Italian joke, current in Venice in 1818? Aldo can barely speak English.

Genius

Did you know that Salvador Dali is a gourmet?

A society without ortolans in paillotes, or without duck's livers with raisins, or gastronomical talk, has not finished its evolution. A nation is not "ready" until it has at least 50 kinds of cheeses and great vintages.

In my system of values, gastronomy gets a mark of 10 out of 10, dandyism and heroism likewise, but goodness gets a goose egg. Perversity, on the other hand, ranks right up there.

This is one of the milder passages from *The Unspeakable Confessions of Salvador Dali*, as told to André Parinaud (Morrow, February 23, $10), a book in which Dali declares his genius, his brilliance, his degeneracy, some 500 times. "I am the greatest painter in the world" is one of his minor claims. Among his ratings: Picasso (who was a friend) was basically a painter who imitated; Gaudí was the greatest architect; and de Kooning, Duchamp, and Vermeer, tolerable painters. Dali worships gold and excreta. He has a habit of rubbing leftover salad dressing in his hair. He arranges, but does not participate in, orgies. He does some other rather peculiar things:

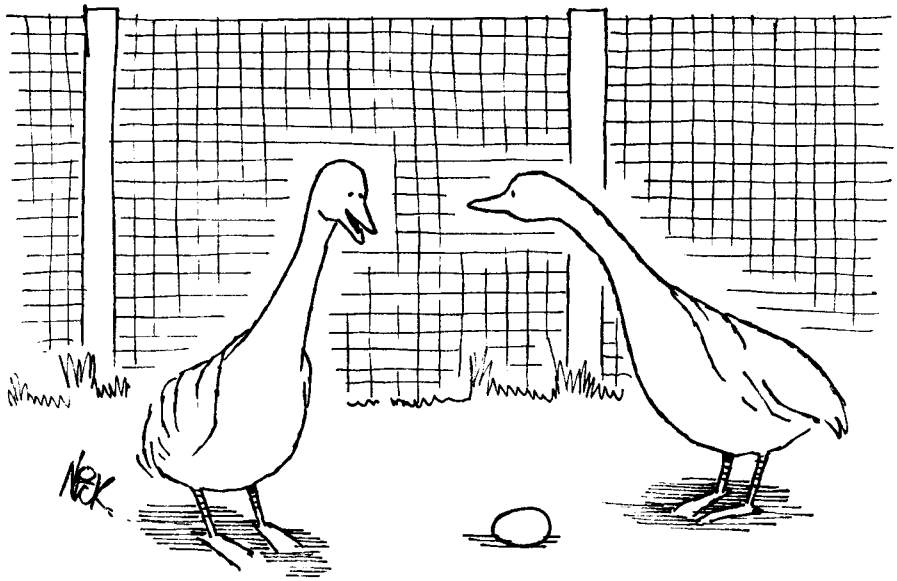
I grow terribly angry with myself and as hard as I can I punch myself on the lips. Crack! My mouth fills with blood. I am left speechless by my action and slowly tongue my teeth. My tongue pushes up a tiny sliver of ivory that I spit out. I have just broken a babytooth. I have a mouth as singular as my genius. I had three babyteeth left till I was 26, and I am still short two molars.

He, and his collaborator, also write a darn interesting book. Just don't take it seriously.

Travel Man

Laurie Lee is a country-bred Englishman who has written three charming volumes of memoirs and three of poetry. Now he comes along with a miscellany of meditative essays and travel pieces, *I Can't Stay Long* (Atheneum, February 12, $6.95). It's a book for those who like to spend three or four quiet hours with an intelligent, sensitive observer. In Holland "south of Friesland the villages stand grouped like paintings, so perfect you scarcely dare go into them; and along the spacious basin of the three great rivers all is so quiet you can hear the fish." The travel pieces, which constitute most of the book, are the best: Spain, Ireland, Mexico, the Caribbean, Warsaw. Some thoughts on passing through Germany:

I had not been to this country before, and I observed with interest the hurrying Germans, so long the bogies of my childhood. Brisk, raincoated, carrying briefcases like heraldic shields, they emptied themselves from their suburban trains and hastened like lovers to their work. Porters, inspectors, and ticket-collectors were uniformed and swagger as Luftwaffe pilots. Painters, even at that early hour, were painting the station like mad. The obsession seemed to be: never to be caught not working—as curious a conformity as its opposite which prevails elsewhere. □



"He looks just like you."

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artsletter

ART INSURANCE FROM UNCLE SAM. Congress has passed and the President signed into law the Arts and Artifacts Indemnity Act, designed to facilitate the exchange of major exhibitions from and to the United States. The escalating value of art objects in recent years and the concurrent rise in art thefts and vandalism (see "Blowing the Whistle on Stolen Art," Artsletter, January 10) have been accompanied by sharply increased insurance premiums for traveling shows. For example, the exhibition of "French Painting in the Age of Revolution," shown last year at the Detroit Institute of Art and the Metropolitan Museum in New York, was valued at $43.5 million and cost $160,000 to insure. Most museums can no longer afford to incur this kind of expense, and there have been several recent instances of shows having been curtailed or canceled because of high insurance costs.

The new Arts and Artifacts Indemnity Act will provide government insurance of up to $50 million for international exhibitions that have been certified by the State Department as being in the national interest. The first $15,000 of loss is not included in the government indemnity and must be covered by private insurance. Since most exhibition losses are said to be less than $1,000, and attributable to wear and tear rather than to theft, Congressman John Brademas--the principal sponsor of the bill--claims that "the legislation will allow the federal government to engage in a program of great benefit at very little cost." Despite objections from some congressmen that the Indemnity Act represents an open invitation to so-called back-door spending, the bill was approved in the House by a vote of 253 to 116 and in the Senate by a voice vote.

MUSIC NOTES. Janet Baker, the well-loved mezzo-soprano, was among those singled out by Queen Elizabeth II in the New Year's Honors List. She is now Dame Janet Baker--the fourth British singer to be awarded this title. Previous recipients were Nellie Melba, Clara Butt, and Eva Turner . . . The Los Angeles Philharmonic earned $4,636,215 last season, more than any other orchestra in the country. These earnings, plus income from endowments and contributions, enabled the Los Angeles Philharmonic to end up the 1974–75 season in the black. It's one of only seven major American orchestras that did . . . A large chain of discount record stores in France recently commissioned a jury of critics to select an ideal set of recorded Beethoven symphonies to be sold as an integral collection. Five conductors figured in the jury's final ballot: Wilhelm Furtwängler (Symphonies 3, 5, and 9), Otto Klemperer (Nos. 1 and 8), Hans Schmidt-Isserstedt (No. 7), Carl Schuricht (Nos. 2 and 4), and Bruno Walter (No. 6). All Germans, all dead.

MUSEUMS--COMING ATTRACTIONS. From June 5 to September 6, the National Gallery in Washington, D.C., will put on its major Bicentennial exhibition, "The Eye of Thomas Jefferson." America's third President was an accomplished architect, designer, and town planner, and the show will assemble more of his drawings than have ever been brought together before. Large-scale models of Jefferson-designed buildings and a Jeffersonian botanical garden will be on view. In addition, the National Gallery exhibit will evoke the artistic environment of Europe as Jefferson experienced it in the 1780s: 18th-century French and English interiors and a gallery of painting and sculpture admired by Jefferson, including the ancient Greek Venus de' Medici from the Uffizi in Florence . . . Two months after that exhibit closes, the National Gallery opens its doors to the "Treasures of Tutankhamen"--53 objects from the celebrated

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Egyptian tomb, 19 of which have never before left Egypt. After four months in Washington, the exhibit will travel to the Field Museum in Chicago, the New Orleans Museum of Art, the Los Angeles County Museum, the Seattle Art Museum, and the Metropolitan Museum of Art in New York. Doubtless the citizens of Cairo will be glad to get it all back some time in 1979, and perhaps the money raised by the exhibition during its long American tour will help pay for some long-needed renovations to Cairo's own museum . . . Meanwhile, one of the most important works of art to have been discovered in Britain this century was recently unveiled at London's Victoria and Albert Museum: a 15th-century bronze relief of the Madonna and Child by Donatello. The piece had been bought from a private collection by the dealer Eugene Thaw, who hoped to sell it to the Frick Museum in New York. The British government, however, refused an export license for the rediscovered Donatello, and the V & A will get it for $350,000. A campaign to raise the needed money is in progress.

CITIES TO THE RESCUE. Good news from the home front. In Salt Lake City voters have approved an $8.6 million bond issue to provide partial funding for two performing arts facilities in the city. Another $7.5 million has been appropriated by the Utah state legislature. These combined funds will be used to build a concert hall for the Utah Symphony and to renovate the 63-year-old Capitol Theater as a permanent home for Ballet West . . . In Indianapolis the city council has doubled its support of local arts agencies to $350,000 for the current fiscal year as part of an overall effort to enhance the city's environment.

ARTS BRIEFS. A nine-day festival of 20th-century music will take place at New York's Juilliard School from March 5 to 13 under the auspices of the New York Philharmonic, the Fromm Music Foundation, and the Juilliard School. Concerts, recitals, lecture-demonstrations, and seminars are on the agenda . . . Beginning this month PBS member stations will have access to 100 classic movies from the archives of Janus Films, ranging from Eisenstein's Potemkin to Bergman's Virgin Spring. Exxon will help to underwrite the costs with a $700,000 matching-funds grant . . . Robert Hayden has been elected the 1975 Fellow of the Academy of American Poets. He receives a stipend of $10,000. The academy has also announced a Bicentennial Poetry Contest. Three cash prizes will be awarded for poems of no more than 60 lines celebrating the Bicentennial. Further information from Mrs. Judith Higgins, 183 Edgerstowne Road, Princeton, N.J. 08540.

ROLAND GELATT

NSLA News

BOOK AND AUTHOR LUNCHEON. New York--March 9, at the Lotos Club, 5 East 66th Street. Betty Jean Lifton, Hedrick Smith, and Isaac Asimov will discuss their latest books. Lunch (optional) begins at 12:00; the speakers will start at about 1:00 P.M. Admission $2.50 for NSLA members. For reservations call 212/751-7901, Ext. N, or write to NSLA, Dept. N, 10th Floor, 488 Madison Avenue, New York, N.Y. 10022.

Los Angeles--March 26 and April 3, in cooperation with Authors Forum. Howard Fast, Carlton Fredericks, Joseph Sorrentino, and Marge Champion will speak about their current books. NSLA members receive preferential reservation and discount by calling 213/552-1000, Dept. N.

FILM WEEKEND. SR movie critic Judith Crist has invited Audrey Hepburn, Sean Connery, Robert Shaw, and director Richard Lester to join her in a discussion after a preview showing of their new film Robin and Marian. Film weekend at Tarrytown (N.Y.) Conference Center, March 12–14. Phone 914/591-8300 for reservations.

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The Xerox Adventure

by Henry Hewes

Last summer Xerox made an original. The world's leading copier company announced its intention of subsidizing an entire season of theatrical productions. Foundations had, of course, given major one-season grants to non-profit resident theaters in the past, but never before had one large corporation supported a theater in this way. As its contribution to the nation's 200th birthday, Xerox agreed to put up $400,000 to launch productions of 10 American plays. Kennedy Center in Washington, D.C., was to produce the plays and put them on as its American Bicentennial Theater (ABT) season. But from the start it was also planned that several of these productions would have pre- and/or post–Kennedy Center runs in other cities. Now that the ABT season has passed the halfway mark, it's time to take a look at what has been achieved and at what the Xerox initiative may mean as a precedent for future theater-oriented philanthropy by American business.

The first entry, Thornton Wilder's *The Skin of Our Teeth*, was memorable for Elizabeth Ashley's seat-of-her-pants performance as the talkative siren, Sabina, though the production as a whole presented an uncoalesced mixture of acting styles. Next came Percy MacKaye's *The Scarecrow*, starring William Atherton, by most accounts a warmly enjoyable presentation of this seldom-revived play. William Gillette's *Too Much Johnson* had been scheduled to follow, but Jason Robards was obliged to withdraw because of conflicting film commitments; the ABT hastily substituted William Inge's *Summer Brave*, which afforded Alexis Smith the opportunity to give a subtle and scintillating portrayal of an old maid who happens to be beautiful. So far a fairly routine revival menu with a few tasty condiments.

Then the Xerox–Kennedy Center season came up with two first-rate dishes. Edwin Sherin's production of Tennessee Williams's *Sweet Bird of Youth* created theatrical fireworks, thanks to Christopher Walken, who is brazenly corrupt as the young man who has outlived his period of beautiful innocence, and to Irene Worth's witty, passionate, and marvelously direct performance as the aging movie star who hires him as a stud. This production played at the Academy Theater in Lake Forest, Ill., prior to its Washington run, and was so highly praised in its post–Kennedy Center engagement at the Brooklyn Academy of Music that it was then moved to Broadway's Harkness Theater, and will soon be presented in London.

Even more popular was *The Royal Family*, Ellis Rabb's modish staging of the George S. Kaufman–Edna Ferber comedy about the at-home theatrics of a reigning stage clan (the Barrymores, thinly disguised) 50 years ago. The show, starring Rosemary Harris, Eva LeGallienne, George Grizzard, and Sam Levene, had a first run at Princeton's McCarter Theater before moving on to the Kennedy Center and the Brooklyn Academy of Music. Again it was the unanimously favorable reception from the New York critics at this latter engagement that persuaded a trio of independent producers to lease the production for a Broadway run. This dividend in royalties and prestige would seem to justify the Xerox–Kennedy Center season no matter what happens with the rest of the schedule.

Eva LeGallienne in The Royal Family*—"At-home theatrics of a reigning stage clan."*

BUT SHOULD productions have to reach Broadway and win Tony nominations in order to be considered first-rate achievements? Those of us who have been following the work at America's leading resident theaters know that much of what critics consider the best theater work being done around the United States lacks the stars and the glamour deemed necessary for Broadway audiences. One reason for the appeal of the Xerox–Kennedy Center revivals for Broadway producers is precisely that they have been put together as star vehicles. Unfortunately, the obverse of this coin is that instead of Broadway getting a sample of a distinguished resident company's work, it gets some-

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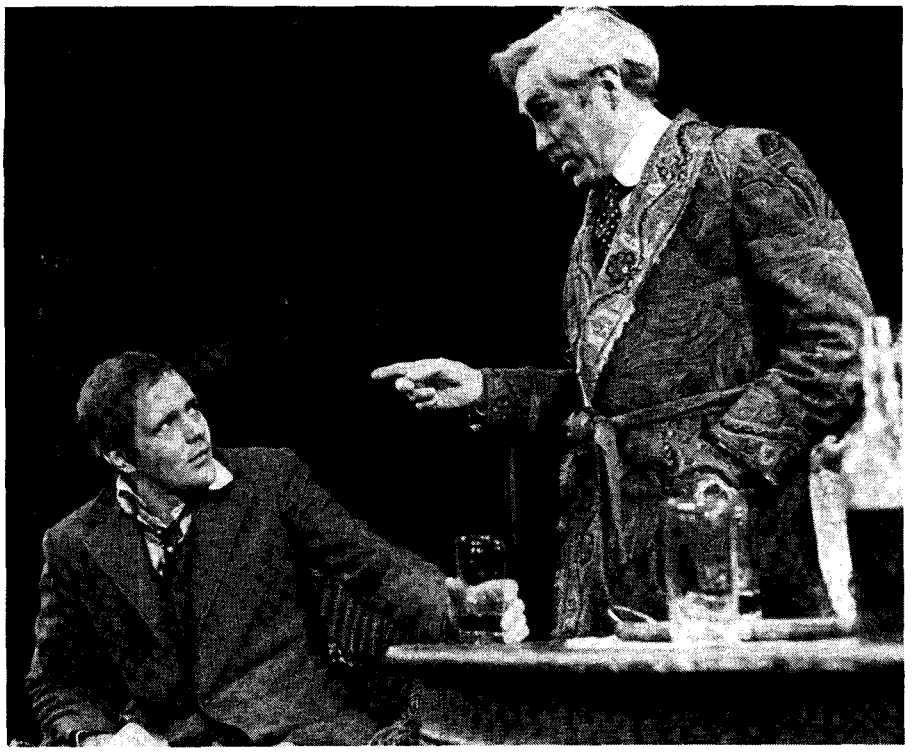

Richard Braaten

Michael Moriarty and Jason Robards in Long Day's Journey Into Night.

thing any shrewd entrepreneur might assemble, given the requisite wherewithal. For a star revival like *The Royal Family*, that would come to about $250,000—a sum beyond the reach of most Broadway producers. However, it was possible to raise the $90,000 required to move this Xerox–Kennedy Center production to Broadway, particularly since that investment was "insured" by the New York critics' previous endorsement.

Robert M. Schneider, assistant to the chairman of the Xerox Corporation, is pleased at the credit his company is getting for these Broadway engagements, but finds them supplementary to the goals of the ABT season. For him the great value has been in the outstanding contribution the season has made to a cultural celebration of the Bicentennial and the opportunity it has given him and other Xerox executives to go out and join with the leaders of such communities as Birmingham, Princeton, Ann Arbor, Knoxville, Lake Forest, and Brooklyn in a cultural endeavor. And while it seems unlikely that Schneider will ever totally embrace the unbusiness-like ways of show business, he appears to have come to terms with the Kennedy Center philosophy of making the availability of star-quality talent the key factor in the selection of the plays.

The advantages and disadvantages of this way of work were strikingly evident in the sixth Xerox–Kennedy Center offering: Eugene O'Neill's masterpiece, *Long Day's Journey Into Night*, starring Jason Robards, Zoe Caldwell, Kevin Conway, and Michael Moriarty. While the caliber of the cast evoked great anticipatory excitement, the totality of the play was largely unachieved. Part of the problem may have stemmed from the decision to focus on the character of Edmund (Eugene O'Neill as a young man). Michael Moriarty played the role with an offhand sarcasm that was fascinating to watch, but his deliveries tended to make the other characters seem dull or absurd. *Washington Post* critic Richard L. Coe, who had highly praised Washington's Arena Stage revival of the same play earlier in the season, excoriated the Kennedy Center version, and found in the difference between the two a clear demonstration of the positive values inherent in a resident theater's approach as opposed to the old star-package idea inherited from Broadway and summer stock.

While the first six plays were generated by the Kennedy Center, and used facilities of outlying theaters as places for tryout and post-Washington engagements, the seventh was produced by the University of Tennessee for subsequent leasing to Kennedy Center and theaters in Philadelphia, Wilmington, and Toronto. This was *Rip Van Winkle*, directed by Joshua Logan and starring Anthony Quayle. Because Xerox supplied Kennedy Center with the leasing fee, Prof. Ralph Allen was able to mount a lavish production without financial cost to the university.

The original Xerox grant included a provision for commissioning six new plays by distinguished American playwrights: *A Place on the Magdalena Flats*, a dark comedy about a ranching family in New Mexico by Preston Jones; *Just Folks*, a complex allegory about minstrels by Romulus Linney; *Kerouac*, a biographical drama by Martin Duberman; *The Absolution of Willie Mae*, a play about the vicissitudes of a black family in the Sixties by Joseph Walker; *Eden Again*, a stage confrontation between some contemporary New Englanders and a few of their well-known predecessors by Ruth Wolff; and an as yet untitled work by John Guare set in Nantucket. Each playwright received $2,500 to write the script, and will receive an additional $2,500 if the Kennedy Center exercises its option to produce his play. It is hoped that at least one will be included in the ABT season.

Fortunately for the season as a whole, the Kennedy Center is virtually failure-proof. It is failure-proof because of its name and its congressionally assisted origin, which suggest a quasi-national character; because of its parking facilities in the basement, which allow theatergoers to attend without ever exposing themselves to the dangers of the inner city; and because of the dauntless ingenuity of its chairman, Roger L. Stevens, who finances most of the center's productions by using a small group of guarantors to obtain credit. It is Stevens's proud claim that in the past three years this non-profit group has not been called on to put up any cash.

Financially, and from a public-relations point of view, Stevens and his bright young associate, Richmond Crinkley, have had more success with the American Bicentennial Theater than people expected. And now that Xerox has given the Kennedy Center a year of continuity as a producing organization, Stevens and Crinkley have the momentum to plan and achieve improved future seasons. Even more important, the way has been paved for other corporations to begin allotting a percentage of profits for theater philanthropy. Xerox won't mind if they make copies. □

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The Movies

by Judith Crist

Ibsen Up Close

For all its independence, film seems at its most noble in its service as handmaiden to theater, recording and preserving those moments of great performance that have an all-too-limited life on stage. Let's drop those snobberies about the fish-nor-fowl aspects of filmed plays and simply thank cinema that we can revel in Glenda Jackson's *Hedda.*

Not even Broadway audiences had an opportunity to see the Royal Shakespeare Company production of Ibsen's *Hedda Gabler,* a startlingly fresh and perceptive version written and directed by Trevor Nunn and ingeniously interpreted by Jackson. The stage production originated in Australia and played only in Los Angeles and Washington before its London premiere last May. And certainly no audience had the opportunity to see this fascinating work and its bravura star in the close-up and continuity that film provides, or to enjoy the subtleties that it allows. Even more important is that this production makes us realize that familiarity had bred contentment; we had forgotten the possibilities of the play.

In a claustrophobic, overdressed, constantly curtained setting, in muted pastels emphasizing—even in a flower arrangement—browns and grays in the overshaded lamplight, Nunn explores a mock-tragedy almost in terms of black comedy, while Jackson's Hedda seizes our attention and fixes it on the ironies of the "grotesque farce" that is her life. The emphasis in the past has been on the neurotic pride, the jealousies, and the frustrations that hound Hedda. Not so with Jackson, a tigress who rules her cage, playing vicious games with the intruders, pausing to seethe with contempt for her victims, venting her hatred in a hundred little ways as she prepares for the ultimate malevolence of her self-destruction. There is a liberation in the pure bitchery of this Hedda, an underlining of Ibsen's intent as social critic in showing even a near-demonic villainess unable to make a dent on the dreary little people who confront her.

Jackson's is a worldly Hedda who made her own bed but quite simply refuses to lie in it with either the boring scholar she has married or the provincial-playboy bachelor who presumes to blackmail her into a triangle. Even her former lover—and the sensuality of her relationship with Lovborg, in fact with many men, is never in doubt—is a weakling and a bungler, scarcely the bacchanalian genius with the crown of vine leaves. She can murder his "child"—and no Hedda has ever burned a manuscript with such freezing, frightening fury as Jackson does—and she can send Lovborg off to an inept and inglorious death. But she is then faced with the prospect of her own husband, reveling in the second-hand intellectualism that is his talent, resurrecting Lovborg's work, assuring him of immortality. By his side is Lovborg's "comrade," the despised good woman—and the oily bachelor is entrenched. The banality of her world is so much with her that one realizes this Hedda knows her final gesture is not so grand. It is her only possible choice: there is no other foeman worthy of her steel.

It is a daring road Nunn and Jackson travel, jolting in its initial impact; for this Hedda makes no polite pretensions to sympathy. But within moments we are enthralled by her emanations of evil, as much in thrall to this hurtling fury as are Peter Eyre's pismirish Tesman, Timothy West's slithery Brack, Patrick Stewart's impetuous Lovborg, Jennie Linden's ingenuous Thea. With them, the burning, brilliant star turns this *Hedda* into a suspense-filled thriller. Seldom has a classic been so well served.

Glenda Jackson as Hedda—
"A near-demonic villainess."

LENA WERTMÜLLER, who served us well with the delights of *Swept Away* last year, now confirms her position in the front ranks of filmmakers with *Seven Beauties,* a beautifully realized serio-comedy that serves as a scathing and complex indictment of the "survivors" in our society. Hers is a dark and wildly funny and savagely ironic account of a self-styled "man of honor," a fool and a fop, a nobody whose sole goal is staying alive. A murderer in civilian life, wartime deserter held in a German concentration camp, he will "do anything to live." He does. No degradation or abasement is unacceptable, and he survives, nothing learned, the one truth he encountered garbled. His motto: "Don't think about the past. What's done is done. You're alive."

Wertmüller, the most creative of political filmmakers, touches various facets of the Italian experience under Mussolini and through the war, weaving an intricate web of flashbacks to surround the concentration-camp horrors. Once more it is Giancarlo Giannini who is her Everyman, a shabby soldier attempting to desert somewhere in Germany. In fragments, he recalls his past, when he was known as Pasqualino of the Seven Beauties—a tribute to his lounge-lizard charm, his defense of the honor of his seven sisters, his total contempt for women. That charm is his survival tool in the death camp, where he even undertakes the servicing of the behemoth Valkyrie commandant. In Wertmüller's eye, which once again explores the bizarre aspects of seduction and sexual encounter to frighteningly comic effect, it is the monstrous woman who achieves dignity. At the very least she has principle; Pasqualino's seven beauties have long since gone a-whoring.

Wertmüller's contempt for the uncommitted and the clods is tempered only by her awareness of the human comedy, and it is her appreciation of the grotesqueries and ludicrous fringes to be found even in overwhelming tragedies that brings a penetrating humanism to her work and saves her insights from cruelty. Her *Seven Beauties* may well be to the Italians what *The Sorrow and the Pity* was to the French. And yet her fable knows no nationality: it is a stinging whiplash at the "unpolitical"—the neutrals and the uninvolved. The tip of the whip is coated with comedy—the better to prick the conscience when the laughter dies.

As with all recently arrived artists, Wertmüller's past is being dredged up

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with the showing of *All Screwed Up*, a 1974 film that comprised—with 1972's *The Seduction of Mimi* and 1973's *Love and Anarchy*—a trilogy about unskilled southern migrants in the industrial north. It is a diffuse and meandering tale of two Sicilian lads who come to Milan, link up with other young people in a communal pad, and set off in pursuit of the almighty buck. The country girls harden in their passion for consumer goods; one becomes a whore and the one who marries becomes a baby-machine. One of the boys becomes a kitchen slavey; the other turns to petty crime. There are charming details (again a seduction scene, this one involving a television set, is a highlight), but a peculiarly maudlin anti-abortion sequence and muddled political polemics tend to attenuate the film, whose plot line is as obvious as its thesis. Its interest is only as a warm-up exercise for the filmmaker's subsequent virtuoso performances.

CLAUDE PINOTEAU, a long-time assistant to various French directors, made a major splash here two years ago with his first feature, *Escape to Nowhere*, a finely paced spy thriller starring Lino Ventura. He made his second feature, *The Slap*, in 1974, and it is now being released here, I suspect, primarily because its trio of stars includes Isabelle Adjani, the exquisite star of Truffaut's *The Story of Adèle H.*

Adjani, then 18, charmingly plays the teenage daughter of an estranged couple, portrayed by Ventura and Annie Girardot, both fine performers worth watching in almost any circumstance. The Jean-Loup Dabadie–Pinoteau screenplay, however, provides all three with a heavy-handed generation-gap comedy in which planes, cars, and motorcycles provide the action and pedestrian dialogue bogs down the characterizations. Beset by personal and professional problems, the schoolteacher-father loses patience with his daughter's longings for liberation and slaps her. This sends her off to England to the mother she hasn't seen in years, and there is much Channel-crossing by parents, boyfriends, and the girl herself. The three stars make individual moments credible, but the whole affair is not only awkwardly contrived and needlessly complicated but also peculiarly out of date, with the girl infantile and the parents naive by American standards. Generation gaps may still be gaping, but they're passé on screen. □

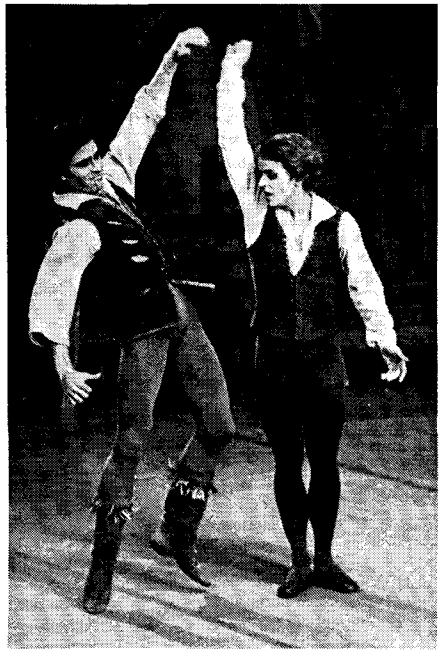
Dance

by Walter Terry

ABT: National vs. International

Unrest has struck the most glittering of America's ballet companies, the American Ballet Theatre. The New York press has duly reported that the troupe's American dancers have been distressed with the number of guest artists from abroad who have seemingly displaced them. And, in rebuttal, Lucia Chase and Oliver Smith, ABT's co-directors, have carefully pointed out that Richard Pleasant, the company's founder (with Miss Chase), stated in 1939, "We want this company to be American in spirit and international in scope." It has been—and is—exactly that.

The present company disenchantment with ABT's directors was brought to public attention because the troupe's American prima ballerina, Cynthia Gregory, left the company—the company in which she had been promoted from *corps de ballet* to stardom (by Miss Chase) with dazzling swiftness (slightly more than one year). A part of the press and a number of ballet fans chose to believe that she retired from ballet at 29 because she was not getting the roles she wanted, rather than for her stated reason of personal matters. Miss Gregory did not leave ABT; she retired, by her own explanation, from ballet itself, presumably only temporarily. ABT had mounted a three-act ballet, *Tales of Hoffman*, especially for her, and the three-act *Raymonda*, staged by Rudolf Nureyev, was produced mainly for her (with Nureyev guesting as her partner).



Martha Swope

Frank Smith and Mikhail Baryshnikov —"American-international flavors."

No, unrest is not a novelty with ABT, or, indeed, with any theatrical troupe. The first superstars of The Ballet Theatre (as it was initially named) were Britain's Alicia Markova and Anton Dolin, the Fonteyn and Nureyev of their era. There were Russians, too—Irina Baronova, the celebrated "Baby Ballerina," for one; and long before the dazzling Mikhail Baryshnikov of today there was the equally dazzling Jean Babilée (from France) of yesterday. But they and other imported stars did not snuff out the talents of Nora Kaye and Alicia Alonso (who rose from *corps* to ballerina status and fought over billing), John Kriza (who became the first American classical dancer of international renown), and a gifted lad named Jerome Robbins.

The 1976 ABT grumblings are little different from, say, 1946 grumblings, and it should not be overlooked that elsewhere in ballet circles, Nureyev, on his defection, did some displacing in Britain's Royal Ballet; that the great Stuttgart Ballet is headed by a Brazilian ballerina and an American *premier danseur* rather than by Germans.

During the American Ballet Theatre's winter run at the Uris, there were glorious opportunities for savoring the American-international flavors of this great company. Take *Giselle* to start with. It's the most celebrated example of the Romantic Age of Ballet (1832–1850, approximately), and although of French birth it belongs to the world of dance. The first cast for this season was headed by Gelsey Kirkland (American) in the title part, Baryshnikov (Russian) as Albrecht, Martine van Hamel (Dutch) as the Queen of the Wilis, and Frank Smith (American) as Hilarion. Miss Kirkland, fragile in appearance and steel-strong technically, is one of the best Giselles to be found. Baryshnikov is, in many ways (esthetically as well as in spectacular virtuosities), one of the great

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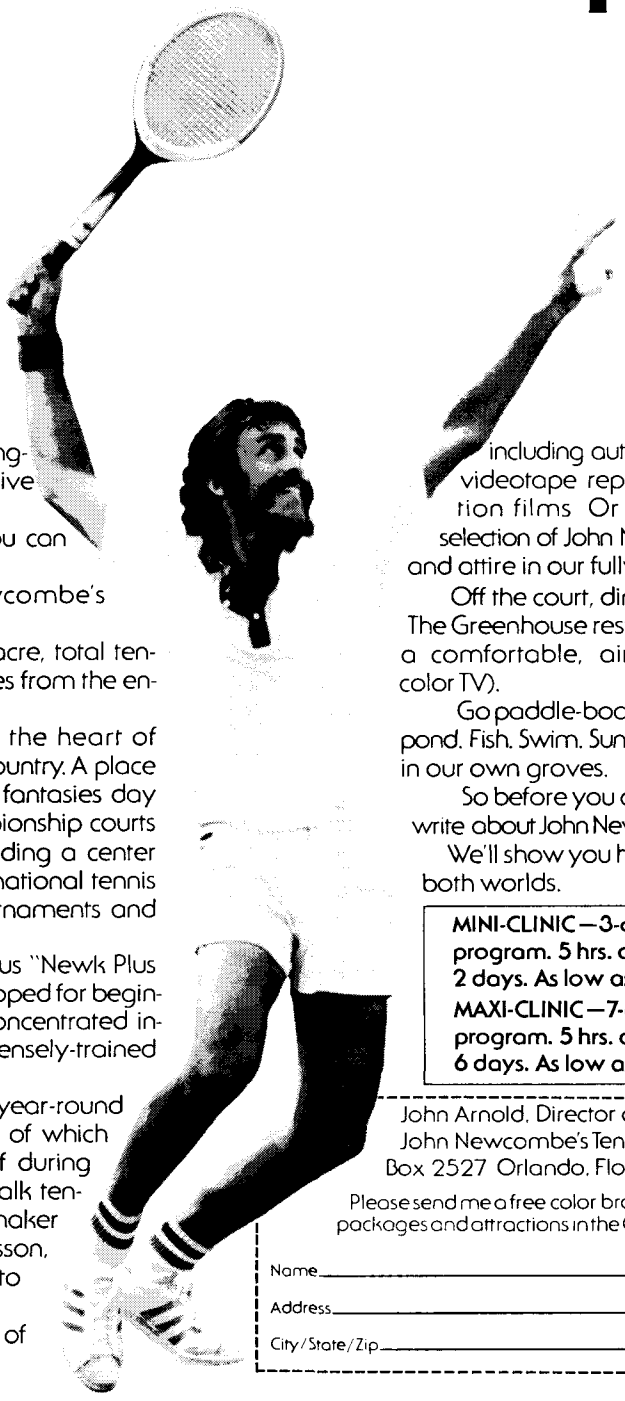

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dance artists of the age. How marvelous! —what an honor!—to have them, to see them, to cherish their dancing together.

Frank Smith is not renowned. One might say he is unsung; yet he is the finest interpreter of the role of Hilarion—Giselle's true love, her spurned love, her devoted friend—to be seen today. This is not the part for a purveyor of balletic fireworks; it's a role for a superior actor-dancer, and Smith is that actor. ABT's long-applauded *corps de ballet* shimmers, in Act 2, as the ghostly wilis. Miss van Hamel, technically strong, plays the Myrtha role more like a bossy suburban women's club president than an elegantly imperious queen (Alexandra Danilova was the perfect Myrtha).

Another *Giselle* had two Italians, Carla Fracci and Paolo Bortoluzzi, as the ill-fated lovers, and they gave us different insights into *Giselle*, as do ABT's American Eleanor d'Antuono or the most passionate *Giselle* lovers to be seen, Russia's Natalia Makarova and Hungary's Ivan Nagy, the flawless partnership.

The season was given a special fillip —nothing profound, but greatly exciting —when Japan's Yoko Morishita and our own Fernando Bujones, both gold medalists of the 1974 International Ballet Competition at Varna, Bulgaria, pulled out all the stops for a bravura performance of the "Black Swan" *pas de deux* from *Swan Lake*. And they were topped a few nights later by Kirkland and Baryshnikov in the *Grand Pas de Deux* from *Don Quixote*, in which they had their own private international competition going to see who could outdo whom.

Baryshnikov is not without fault, as masterful as he is. ABT revived Michel Fokine's *Le Spectre de la Rose* (originally created for Waslaw Nijinsky and Tamara Karsavina) for Baryshnikov, and although André Eglevsky, the restager, taught him what he remembered of the steps, he didn't direct him. The star emerged as a man in a dreadful pink costume doing gorgeous leaps. In my memory, the best recent *Spectre* was done by Niels Kehlet of the Royal Danish Ballet and Lone Isaksen (also a Dane). Kehlet not only displayed the necessary aerial prowess, but, more important, played the part as if it were not a man but a creature, and a creature that existed, evanescently, only in the girl's dreams. Miss Isaksen, with minimal dancing, communicated the magic of those dreams. Baryshnikov, however, in a masterpiece such as Antony Tudor's *Shadowplay*, has continued to grow in the role, and today his physically exhilarating prowess is equaled by his intensely moving portrayal of a boy—yes, "a creature"—who is to become lord of the jungle, the jungle of trees or the jungle of life.

And, concluding on the American-international theme of ABT, let me point out that one of the season's major premieres, *Hamlet Connotations*, though it unfortunately turned out to be choreographic claptrap, boasted an international cast of awesome prestige, breathtaking glamor, and, very possibly, unequaled talent. It was composed of Baryshnikov (Hamlet), Russian; Kirkland (Ophelia), American; Marcia Haydée (Queen Gertrude), Brazilian *prima* of the Stuttgart; Erik Bruhn (King Claudius), a Dane long associated with both the Royal Danish Ballet and ABT; and William Carter (Ghost of Hamlet's Father), a Cherokee.

The choreography was by John Neumeier, American director of the Hamburg Opera Ballet in Germany, and the score was made up of music composed by the American Aaron Copland (Piano Variations, Connotations for Orchestra, Piano Fantasy). It was lustily cheered, as well as soundly booed, at its premiere. The performers earned the cheers, but could have earned them if they had come on stage and done a ballet class. The choreography? The businessman father of an actor friend of mine, when asked for his reaction to a classical ballet performance, remarked, "Well they seem to get from one awkward position to another awkward position very gracefully." In Neumeier's *Hamlet*, and in some other things he has wrought, his policy is to get from one awkward position to another awkward position as awkwardly as possible.

Hamlet has survived disastrous performances before, and the American Ballet Theatre has also survived disastrously bad, or just dismal, ballets. It has also survived personnel unrest to become, as the late Mr. Pleasant planned and Miss Chase and Mr. Smith have since implemented, a company "American in spirit and international in scope." (Think about America's Metropolitan Opera personnel for a minute.) So "Bravo" Misha and "Bravo" Frank; and "Brava" Carla and "Brava" Gelsey. And "Bravi!" to Lucia Chase and Oliver Smith, who have been making American (and international) ballet history for more than three decades. □

Music to My Ears

The Sills-Caldwell "Traviata"

Beverly Sills is the nominal attraction for this season's performances of Verdi's *La Traviata* at the Metropolitan Opera, but Sarah Caldwell is the one who makes them a happening. Miss Sills is the latest in a sequence of more than 50 sopranos who have sung Violetta with this company over the decades; Miss Caldwell is now famous as the first woman to be given the opportunity to prove her right to conduct in the nation's leading opera theater.

And how she is proving it—with nothing less than the rarest of experiences in repertory opera: a conception with a premise, a purpose, a shape, and a design that frame the action from start to finish. The premise is that, as of *La Traviata*, Verdi was still working within the *bel canto* tradition; the purpose is to convey this concept to a group of performers who might or might not respond; the shape starts to emerge with the first notes of the orchestral introduction to Act 1, carefully measured, beautifully phrased; and the design is made up of hundreds of incidental details that are tiles in an aural mosaic.

The secret to Miss Caldwell's success —and a vast personal as well as artistic success it has been—is that she knows how to lead *and* how to follow. Verdi's response to the dramatic materials with which he worked (Alexandre Dumas *fils*, *La Dame aux camélias*, of course) calls for both, and Miss Caldwell (who has fought her way to success with improvised materials in Boston that must

J Heffernan

Beverly Sills in La Traviata—"*A relentless input of intelligence.*"

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by Irving Kolodin

make the Met seem like the Pearly Gates) is the kind of indomitable professional who automatically puts the needs of the score above personal vanity. As a result, she had the Met orchestra playing like a chamber-music ensemble, subduing the ordinary drumming and pounding usually heard in Verdi to light touches of emphasis, raising commonly ignored values in woodwinds, brass, and strings to illuminating highlights.

In furtherance of her *bel canto* concept—which is to say, even conversational interchanges were phrased *melodically*—Miss Caldwell had the staunchest kind of ally in Miss Sills's skillfully detailed conception of the part. As of October 26, 1957, an issue of *SR* extolled a young soprano appearing at New York's City Center for a "vivacious Violetta" who was also "vocally promising." Nearly 20 years later, Miss Sills's "promise" as a vocal technician has matured into mastery, but vivacity is still a compelling component in her Violetta. It has now toughened into the superficial gaiety of her calling as a courtesan, against which the promise of a genuine love for Alfredo Germont enters as an unbelievably unexpected alternative. When, in a sacrificial gesture on behalf of the pride of the Germonts, she is deprived of it, the attraction of her old ways is short-lived, and so is she.

A thoroughly plausible conception, it begins promisingly with a fluent, facile treatment of Violetta's florid music in Act 1, for which Miss Sills has total affinity. It goes forward on a relentless input of intelligence, but also with growing evidence of vocal restrictions—restrictions of size, of color, of dynamics. Big phrases are whittled down into smallish ones, and when they are inescapable, they tend more to shrillness than to substance. Much of the last act is shrewdly adjusted to an intimacy of statement possible in the scene of a sickroom; but the reading of the letter is barely audible, the constant stress on weakness and debility eventually counterproductive in conveying pathos rather than tragedy. It is an estimable effort, haunted by ghosts of more vocally vibrant Violettas.

From such non-Italian, un-Verdian collaborators as Stuart Burrows (a good Ottavio in Mozart's *Don Giovanni* overtaxed by the needs of Alfredo) and William Walker (as his father) Miss Caldwell extracted, by force of personality and tenacity of purpose, consent to her plan of procedure. This included singing to other singers rather than to the audience, integrating action with words, and other subtleties studiously ignored in the average repertory performance of opera. Imagine what she could do in a production studied under her direction from first to last! If you can imagine Miss Caldwell (the biggest blessing to plain women since Dame Edith Sitwell) in a shapeless black dress, taking a solo bow to cheers of a Met audience, you can imagine her invited to direct a production of her own.

MICHAEL LORIMER is the name of a man not yet as well known as he should be, but, at 29, he has ample time to feather his financial nest, pad his press book, and gather the other addenda of public prominence. Born in Chicago and reared in Los Angeles, Lorimer has carried a passion for "Segovia's instrument" to embrace a smaller, more compact version called the Baroque guitar. The body is comparable to that of a large ukulele, the fingerboard and scroll unduly extended; it is small enough to be cradled against the body without need for the footstool used to prop up a knee in support of the Spanish guitar.

Utilizing a copy of an instrument created for a daughter of Louis XIV, Lorimer produced sounds of enchanting purity, decorous clarity, and singular refinement, still vibrant enough to be heard throughout Alice Tully Hall. The suites (by Ludovico Roncalli, Santiago de Murcia, Robert de Visée, and others) he played tended to fragility rather than to structure, but Lorimer's artistry in finely scaled dynamics gave the pieces a fascination sufficient unto itself. He also played, on the more conventional guitar, a new work by an American composer that gives fresh accent and imaginative variety to a plan as old as Vivaldi and Haydn, and as new as William Bolcom's *Seasons*. Lorimer and Bolcom could become famous together.

Isaac Stern and his friends have been holding their annual reunion in several concert halls on the Eastern seaboard, and to judge from the success of the first in Carnegie Hall, the "friends" are numbered not merely by the half-dozen musicians with whom he is collaborating, but by the thousands of listeners who have responded. Stage seats in Carnegie Hall are usually visual evidence of a tonal virtuoso; this time they were required by an overflow of music-lovers attracted to a quartet of Mozart, a trio of Beethoven, and a sextet of Brahms.

This has been, indeed, the *annus mirabilis* of Stern's career. It began, fittingly enough, with him as soloist with the Philadelphia Orchestra in its return to Carnegie Hall (which Stern helped to preserve from demolition in 1960, and of which he is now presiding officer), after a decade at Lincoln Center. The work (in collaboration with conductor Eugene Ormandy) was the second concerto of Prokofiev, played with a finesse, a fervor, and a regulated artistry rarely matched. He has made other appearances with orchestras in the New York area during the season, and will make further ones, including two in Carnegie itself in the spring with the English Chamber Orchestra in a "Bicentennial" Mozart series under the leadership of Daniel Barenboim.

But the will and the wish to accommodate New York's chamber-music public with the C major flute quartet of Mozart (with Jean-Pierre Rampal, the day's premier flutist; cellist Leonard Rose; and violinist Arnold Steinhardt as associates) or the Beethoven serenade Opus 25 (with Rampal and Michael Tree, violist) or the Brahms sextet (with cellist Yo-Yoma and violinist Alexander Schneider joining the other string players) in performances of the highest artistic merit is perhaps the most miraculous happening of all. It reflects the impulse of a man who is not only a great artist, but a great artist who is a tastemaker and an educator. □

WIT TWISTER NO. 65

Edited by Arthur Swan

The object of the game is to complete the poem by thinking of one word whose letters, when rearranged, will yield the appropriate word for each series of blanks. Each dash within a blank corresponds to a letter of the word. Answers on page 56.

The hordes came down to __ __ __ __ our farms and fields,
To scorch and __ __ __ __ the countryside with flame.
These blackened __ __ __ __ are all our harvest yields;
From fertile __ __ __ __ we reap but ash and shame.
Though __ __ __ __ pass, dead plants can never grow,
Or withered veins with saps and __ __ __ __ flow.

A. S.

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Television

by Karl E. Meyer

The British Oasis

It is good for the soul to reread on occasion the most famous outburst provoked by American television. Speaking in 1961, Newton Minow, then chairman of the Federal Communications Commission, asked an audience of broadcasters to glue its eyes to the screen. Mr. Minow went on:

> I can assure you that you will observe a vast wasteland. You will see a procession of game shows, violence, audience participation shows, formula comedies about totally unbelievable families, blood and thunder, mayhem, violence, sadism, murder, western badmen, western good men, private eyes, gangsters, more violence, and cartoons. And, endlessly, commercials—many screaming, cajoling, and offending.

In 15 years, has anything really changed? To be sure, we have today, thanks in part to the efforts of Minow himself, the beginnings of a national public-television network. But the commercial screen is as inexcusably mediocre as it was in 1961, and the game shows—though this is hard to believe—are more mindless than ever.

Something else is unchanged. In the great wasteland of English-language broadcasting, there is a conspicuous oasis: British television. I recently spent a busman's holiday in Britain, with my eyes glued to the set over a 12-day period. I lived in England from 1965 to 1970, and thus had a basis for comparison, since those were the halcyon years when Sir Hugh Greene was director-general of BBC. I was curious whether British television, like the pound sterling, had slipped, and it has—but not much. However tattered her hems, Britannia still rules the airwaves.

The old weaknesses persist. The news programs are so bland and toothless they make one long for CBS. The items are little more than bulletins from the Reuters wire that announcers recite in a genteel speak-your-weight voice. Oddly, the best daily news program is still on radio—the splendid BBC "World at One," which regularly scoops television. As far as news goes, if it were not for supplementary shows like the magazine-style "Panorama" program on BBC, the screen would be a disaster area.

Moreover, British situation comedy normally runs the entire gamut of wit from A to B, to borrow a phrase from Dorothy Parker. I saw two dreadful "Carry On" films on BBC, in which the humor was so broad as to make Lucille Ball seem a paragon of subtlety. Doubtless it is my provincial American bias, but repeated double-entendre references to women's knickers (i.e., underwear) failed to get any rise out of me—to risk the kind of line that British audiences seemingly find hilarious.

In short, there is some very British trash, which we never see here. But at the same time you can invariably switch the dial and find champagne as well as junk food, for the enviable merit of the British system is that the viewer has a wide field of choice. This is true, paradoxically, even though there are only three channels (BBC 1 and 2, and Independent television) and the broadcasting day is abbreviated. In Britain, less is emphatically more.

So it was that while in England I was

able to see more quality programming in less than two weeks than would be possible in six months on our commercial screen. To cite some examples, I saw a superb BBC nature documentary on the African shoebill, a musical portrait of the American jazzman Earl Hines, a Covent Garden performance of *La Bohème*, and a fascinating offbeat biography of Lord Haw Haw—the American-born traitor William Joyce, who was hanged for his wartime broadcasts from Berlin. This last program gave one a weird backward glance at the Battle of Britain from the perspective of a crackpot—Joyce's final, drunken broadcast made the skin prickle. More topically, I watched on BBC a five-part panel discussion on feminism, moderated by Ludovic Kennedy, in which passionate views were expressed with civility, striking a note missing in comparable debates here.

The choice of films was bountiful. During the Christmas holidays, viewers could see *Women in Love*, *Modern Times*, *Lawrence of Arabia*, *Born Free*, *The Lion in Winter*, *Chisum*, *Butch Cassidy and the Sundance Kid*, an entire Bogart festival, and—as a bonus—Ingmar Bergman's just-released *Magic Flute*. These were shown for the most part without commercial breaks, but even on Independent television (the commercial channel), the blurbs are sensibly spaced at half-hour intervals. Because of this spacing, American imports, like "Kojak," have greater dramatic impact because the story-flow is not constantly broken by huckstering interruptions.

As for game shows, the emphasis, incredibly, is on skill, not greed. Prizes are nominal. A big winner on "Password," a catchy word game, will get the equivalent of about $50. The most successful of game shows is "Mastermind," which has soared in ratings even though the BBC quizmaster asks brainy contestants almost impossibly esoteric questions. I saw the grand playoff, in which all annual winners since 1972 were pitted against each other. The winner of "Supermind" turned out to be a woman whose specialty was the history of Malta until 1500.

There were a half-dozen dramatic serials in progress, including a well-done "Robin Hood" for children. I was especially impressed by "Poldark," a 16-part melodrama set in 18th-century Cornwall, and by the opening episode of "Clayhanger," a 26-part dramatization of Arnold Bennett's novel about the industrial Midlands (produced by Independent television, not BBC).

Still, British proficiency in these serials is now solidly established. I had the feeling that British broadcasters have something like a second-act problem. They have done so much, so well, within accepted modes that the challenge seems to be lacking.

That sense of challenge could spur American television. We have nowhere to go but up. It would be an admirable thing if our public-television network commissioned a full-length documentary on the British system—showing samples of the best and the worst. It would be useful to learn how British broadcasters, operating on far lower budgets, turn out so much superior work. If nothing else, the American wasteland is prodigiously profitable, and if a little of that money was better used, we would not have to travel to Britain to see television's promise fulfilled. □

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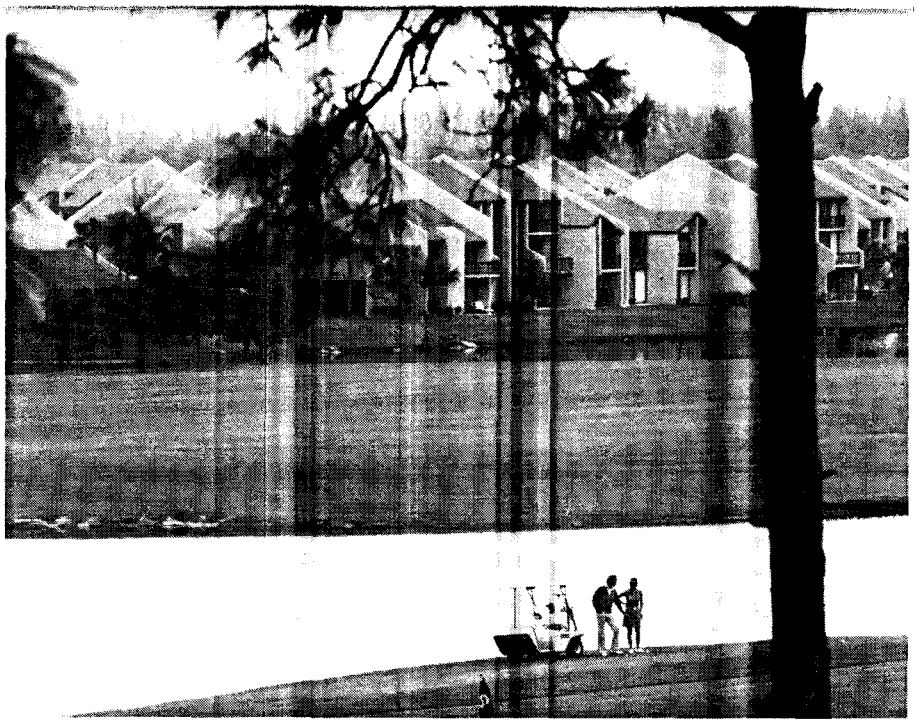

Today's architecture, yesterday's architect—Boca West, above, "is as far from Mizner's Boca as Stanford White is from Eero Saarinen." Mizner, at right.

Ah, Fla.

by Horace Sutton

The nation was celebrating the dawn of its 150th anniversary year when a displaced Californian named Addison Mizner, a quondam gold miner in the Klondike and freebooter in Central America, prepared to unveil his masterwork, the 100-room Cloister Inn at Boca Raton, Fla.

The event didn't shake the earth in those early weeks of 1926, but it dazzled society, for as a Southern, and handy, Sybaris it was the distillation of all that was profligate in the years that stretched from war's end to Depression's beginning. Under the management of the Ritz-Carlton, the Cloister opened in a swirl of bankers and Bar Harbor society, stars of the silent screen, and members of the winter set who roosted up the coast at Palm Beach.

Full-page newspaper ads heralded Boca Raton as "The World's Premier Resort." One advertisement gave animation to this new preserve. "I am the Greatest Resort in the World," it shouted. "I am Boca Raton, Fla." Along the fringe of the hotel grounds ran a canal called El Camino Real, and on it moved motor-driven gondolas. It would be a dream city, Mizner promised, or as Mizner's promoters crowned it in an ad that ran in a Washington newspaper, "The World's New Social Capital."

Mizner's development company sold $6 million in lots the first six weeks property was put on sale, and $26 million in four months. One season after its flamboyant opening, the Cloister Inn was closed and in the hands of receivers. The Florida bubble had burst.

All that social history is being dusted off this year as Boca Raton, a premier Florida resort, and growing still, celebrates the 50th anniversary of the Cloister Inn, which was its progenitor. The lobby is being searched for artifacts originally collected by Mizner, some antiques and others flayed with chains to give them age. After all, hadn't Frank Lloyd Wright dismissed Addison Mizner as a scenery designer rather than an architect?

Some of Mizner's work force, men in their 80s, have come back to look for bits of the hotel for which they were responsible. They found the great doors, the vaulted Cathedral Dining Room, the loggia, the predilection for roofing tiles that Mizner had taught Florida artisans to mold on their legs. Even the 100 rooms of the Cloister are still there, still fitted with a lattice double door that, in pre-air-conditioning days, would permit the flow of air through the corridors and into the rooms.

Camino Real runs along the southern limits of the Boca Raton Hotel and Club, as the resort is formally known, though it is a roadway now, not a canal for motorized gondolas. Today's guests traverse it when the shuttle bus crosses the bridge over the inland waterway on its way to the great stretch of Atlantic beach that is part of the resort's cabana club.

To some, Boca Raton has fulfilled its promise; it is a dream city. Of its 50,000 residents, about 1,200 are said to be millionaires. It is an educational center, in which Marymount College operates a Southern edition, Florida Atlantic University occupies a large chunk of city real estate, and the elementary school is named, incongruous as it may seem to some academicians, after Addison Mizner, the patron saint of the sybarites and hardly a noble educator.

Industry has sought out these sylvan acres in which to cosset its executives. Boca Raton Hotel has responded to their needs by building the Great Hall, part of a convention center that can be used for banquets, assemblies, and exhibitions. Two 40-by-50-foot meeting rooms, said to be the finest arenas in the world for corporate exercises, were designed to specifications laid down by the American Management Association. And then there is the sober presence, alongside the campus of Florida Atlantic University, of a large complex of ubiquitous IBM.

Two institutions that flourished in another age survive in Boca Raton: polo, which is played every Sunday between local teams and visiting players from South America, Europe, and the West Coast; and Schrafft's, once a chain of

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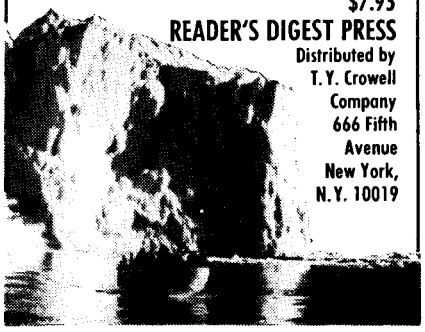

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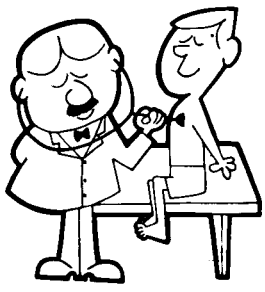

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quality nourishment stations for the upper-middle-class East. The Southern outpost survives in Royal Palm Plaza, a pseudo-Spanish shopping center that is intended as a local edition of Worth Avenue, that svelte boulevard 25 miles to the north in Palm Beach, which houses everything from Cartier's to the Mizner-designed Everglades Club.

But the chic and the verve of Palm Beach eludes Boca Raton, perhaps by preference. Maribou boas and chiffon are the staples of the shops along Royal Palm Plaza. The members of the Boca Raton Club, who dine in private quarters inside the Boca Raton Hotel, are surely well endowed with securities, but their fashions would never do in the Everglades Club. Half of Boca's residents are said to be more than 65, though on the face of it, that seems an extraordinarily high percentage.

After all these years, 50 of them to be exact, Boca is back selling places to live in Florida ease. A new dream city is coming to life on a 1,400-acre expanse seven miles west of the Boca Raton Hotel, at the edge of the Sunshine State Parkway. It is called, not unexpectedly, Boca West, and it is as far from Mizner's Boca as vintage Stanford White is from vintage Eero Saarinen. Boca West is emerging as a planned sporting community, an amalgam of 15 village clusters strung around four golf courses and an assortment of lakes and lagoons, man-made and man-stocked with bass. Three of the courses, Emerald, Ruby, and Sapphire (nobody thinks in terms of topaz around here), are already in play. The 100 acres of lakes are fishable—a 10-pound bass taken recently holds the local record. Nine tennis courts are in play, and 10 more are slated. Last year's Boca West International tournament was won by Jimmy Connors. Tennis clinics are starting this winter. Learn-to-sail and learn-to-fish programs are among the schemes being sketched for the future.

The first village, Bridgewood, opened in 1974, and the second, Lakewood, opens this year The villages have a contemporary look—town houses with steeply pitched roofs, mid-rise condominiums 10 stories high. In local real-estate parlance a mid-rise is a high-rise that stops at 10 stories, when such projects are subject to a separate building code. Where Mizner used stone and stucco, Boca West uses wood and glass. The Boca West Club is all wood, foliage, glass, and water, an east-Florida translation of Tahiti.

Boca West Club is one of three that are planned along with a village store and condominium units that will be booked like hotel rooms. A cypress hammock is being preserved, although it will be fitted with a boardwalk for a first-hand look at gallinules and anhingas.

Those who buy at Boca West are given a year's membership at Boca West and special club rates at the Boca Raton Hotel. Both are enterprises of the Arvida Corporation, a creation of the late Arthur Vining Davis, once chairman of the Aluminum Corporation of America. Arvida owns 24,000 acres in Florida and Georgia, including much of the property acquired by John Ringling in Sarasota and much of the dreamland acquired by Addison Mizner.

When Mizner's dream collapsed, his hotel and its properties passed to Charles G. Dawes, vice-president under Coolidge, and then to Clarence Geist, an Indiana farm boy and onetime railway brakeman who struck it rich subdividing property for newly arrived immigrants. More rich than genteel, Geist was turned away from the Everglades Club, so the story says, whereupon he snapped up Boca Raton, poured $8 million into it, and turned it into his version of an exclusive club. He personally screened prospective members, rode around the golf course in his limousine, patrolled the lobby in his bathrobe, and ordained that the movies begin only after he had taken his seat.

God gained admission to the club in 1938, at least long enough to call Geist to the hereafter. Elegant and exclusive as it was, Boca joined the army in 1942 and provided a modest cantonment for Air Corps trainees. The public finally breached the gates in 1944, when J. Myer Schine, the sometime hotelman and progenitor of half the team of Cohn and Schine, renowned in diplomatic circles in the fatuous Fifties, bought the property. Arthur Vining Davis, who was active then creating his own private Florida land boom, swept up Boca for $22.5 million and rolled it into his other holdings. A map showing Arvida's local holdings colored green looks rather like the world when Britain controlled most of it and mapmakers tinted London's empire in traditional pink.

The Arvida people sniffed at the shifting winds and added convention halls, tennis courts, meeting rooms, kitchens, air-conditioning, and a 257-room tower that soars 26 stories above Lake Boca Raton, providing a lofty vista of the golf

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courses on one side and a straight shot down the inland waterway on the other. Dong Kingman has swabbed water colors to brighten the rooms and created a mammoth mural in a mezzanine cocktail lounge that is almost too large to contemplate from a perch at the bar.

Even when the house is full, which means a count of say, 1,200 guests, the food comes expeditiously and in great bountiful servings. The *maîtresse d'hôtel*, who appears nightly in an assortment of dinner jackets that surely outnumber those in Liberace's closet, rules the dining rooms like a benign Catherine the Great and prides herself that there are no table waits and no lines. At $90 minimum per person per day during holiday weeks, and six days minimum as a stipulation, immaculate service is a requirement. There were evidences that hotel life on the American plan was not a practiced recreational experience for some guests who, intent on getting their money's worth, ordered multiple dishes and desserts that were left nibbled on or were abandoned altogether. The basic need for conservation, a sense of conscienceness for those who live in want, seems never to have clouded the minds of those who, having parted with the price, feel entitled to live unbridled on the shores of gluttony.

In that sense Mizner's concept prevails, though perhaps not in the style which he had in mind. But other people with different tastes and different manners come in other seasons, and Boca Raton, as a city, sees itself in different terms. It looks upon itself as a snug harbor for scientists and artists—some sort of Athens of south Florida, as one hyperbolist put it. The administration has put a cap of 100,000 dwellings that may be built in the city. Even that sounds like a lot of people, and surely it is a long way from Mizner's dreams, however overblown they seem in retrospective viewing. Still, with all those map patches colored Arvida green, and all that sophisticated planning, there will always be some piece of cypress hammock where herons come to poke among the wet reeds looking for an hors d'oeuvre, some contemporary cranny that overlooks a scarcely trod fairway, some corner of the beach away from the cabanas where a man can settle on the sand, peer far out across the misty blue, and see the outlines of the castles in Spain. □

Answer to *Wit Twister* (see page 53): base, seat, eats, ates, eras, sera.

Diversions

by Leo Rosten

Dial 192: London

Here is a telephone dialogue between an American female in London who dialed 192 and the male operator who answered.

AMERICAN: I'm trying to find the number for a pub on Beauchamp Place.

OPERATOR: I believe you mean "*Bee*cham" Place. Silly, isn't it, the way we pronounce *Beauchamp*? Upsets our French visitors terribly. What is the name of the pub, madame?

AMERICAN: It's a "Mister Benson"—or "Benton."

OPERATOR: "*Mister*"? For a *pub*?!

AMERICAN: Yes.

OPERATOR (*stiffly*): I have never heard of it.

AMERICAN: Don't tell me you know the names of all the pubs in London!

OPERATOR: I like to think I know *most* of them, madame. That's why I questioned the "Mister" with some confidence. Would you happen to remember the address on Beauchamp Place?

AMERICAN: No. But it's only a block long—so couldn't you just run down the addresses?

OPERATOR: Of all the pubs in London? That would require *considerable* effort, madame. There are more than 6,000.

AMERICAN: My God!

OPERATOR: I don't think He arranged the number

AMERICAN: But this is a new pub—so couldn't you just scan the new listings?

OPERATOR (*sighing*): You shall just have to be patient. (*Under breath*) "Mast and Yardarm" . . . "Mews and Falcon" . . . Well, *well*, you *are* in luck, madame. It's "Mister *Ben*tley" Fancy that, for a pub. *Quite* unusual.

AMERICAN: That's why I remembered it.

OPERATOR: I should have thought he would have chosen something more traditional, like "The Golden Horn" or "Lord Nelson's Arm." By the way, have you been to "The Prospect of Whitby"? On the river . . .

AMERICAN: Yes.

OPERATOR: I really should go there one day. Would you care to jot down the number?

AMERICAN: My pen is practically panting over my pad.

OPERATOR: We must take it out of its misery. The number for "*Mister* Bentley's Pub" is (*gives number*)

AMERICAN: I knew you would find it!

OPERATOR: I could not have done so without your moral support.

AMERICAN: Thank you.

OPERATOR: Not at all. We're not such a bad lot after all, are we?

AMERICAN (*laughing*): No. 'Bye now.

OPERATOR: Madame . . .

AMERICAN: Yes?

OPERATOR: Ba-bye, luv. □

From Leo Rosten's current book: *The 3:10 to Anywhere.*
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Light Refractions

by Thomas H. Middleton

Dangling Adverbs

I've mentioned before that I sometimes receive batches of comments about a particular linguistic pet peeve. Often the peeve has something to do with a relatively minor vagary of English usage, which is what makes the phenomenon so surprising. That a great many people should have a single aversion wouldn't be in the least remarkable if the aversion were an obvious one—a common shudder over a phrase like "They asked Clancy and I to join them" or something equally garish. But when I get several letters about something I've never noticed before, it gives me pause.

Recently, I wrote about the slew of people who wrote to complain, almost letter-campaign style, about what they felt was the mispronunciation of *luxury* as *lugzhury*. As I pointed out, *lugzhury* has excellent credentials, being accepted by the *Oxford English Dictionary*, as well as every other dictionary I consulted with the exception of *Webster's Second International*, which seems to stand alone in denying the legitimacy of *lugzhury*.

Even if *lugzhury* were a blatant mispronunciation, I'd find it surprising that several people should jump on such an inoffensive quirk at the same time. The fact that it is not a mispronunciation makes the sudden onslaught against it even more puzzling.

Another unexpected target of several letters (this is a belated recognition; the letters arrived five or six months ago) was *more importantly*, as in "*more importantly*, Mr. Kissinger will be speaking to Mr. Sadat next week." The point is made that it should be "*more important . . .*," because *importantly* indicates that Mr. Kissinger will be speaking in an important manner. (The fact that he probably *will* be speaking in an important manner is beside the point here.)

This is one of many locutions I'd never noticed before, and, while I can't say that *more importantly* is now one of my own pet peeves, I've started to notice it, and it does bother me. My preference is *what's more important is that*: "*What's more important is that* Mr. Kissinger will be speaking . . ."

More importantly is somewhat analogous to *significantly* and *interestingly enough*, I think. "Interestingly enough, the councilman was entering the city hall at that very moment" doesn't mean that the councilman was entering in an interesting manner, but that it is an interesting fact that he was entering at that moment.

The functions of *more importantly*, *interestingly enough*, *significantly*, and that old devil, *hopefully*, are similar in that they modify not verbs or adjectives, but entire phrases. I think that *interestingly enough* is such a familiar idiom that no one would protest its use, and it's probable that *more importantly* and *hopefully* will someday be universally accepted, simply because they seem to satisfy a need. In the sentence "Hopefully, the stadium will have been completed before the season's opener," *hopefully*, which should indicate the manner in which the stadium will have been completed, indicates rather that some unnamed person or group of persons hopes that the stadium will be completed on time.

These dangling adverbs seem to be proliferating like mad lately. "Thankfully, the weather cleared just as we left home," when analyzed logically, makes no sense, but language is not necessarily logical. I dislike that use of *thankfully* even more than I do the use of *hopefully* as a dangling adverb—probably because *hopefully* has gained such very wide acceptance, and we see it virtually everywhere.

J. J. Lamberts, in *A Short Introduction to English Usage*, says "The dangling adverb has received some unfriendly comment from those who regard it as illogical, which it surely is. Whether it serves any useful purpose in communicating, and especially in identifying who are the 'right' people and who are the 'wrong' ones, will determine whether it remains in use, not whether or not it satisfies the demands of any system of logic."

There are those who would call Professor Lamberts "permissive," as though there were actually an elite group with the power to grant to language the right to change or not to change.

I have said that *hopefully* for *it is hoped that* has been used by a great many excellent writers, and I've been told that any writer who uses *hopefully* in that sense is, *ipso facto*, an inferior writer. But the fact is and has always been that while writers may be judged by the ways in which they use words, so also are words judged by the ways in which writers use them.

We tend to love the language as it was when we learned "right" from "wrong" and to resist change, and that is as it should be. But to deny the *fact* of linguistic change and to insist that words today mean just what they meant 40 years ago or to insist that language be logical is to fail to understand one of the essential facts of language.

The test of whether *more importantly* and *hopefully* are "right" or "wrong" will lie not in any book of rules, but in their own staying power. □

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Answer to Fraser Young Literary Crypt No. 52 (see page 43): A good musical comedy consists largely of disorderly conduct occasionally interrupted by talk. George Ade

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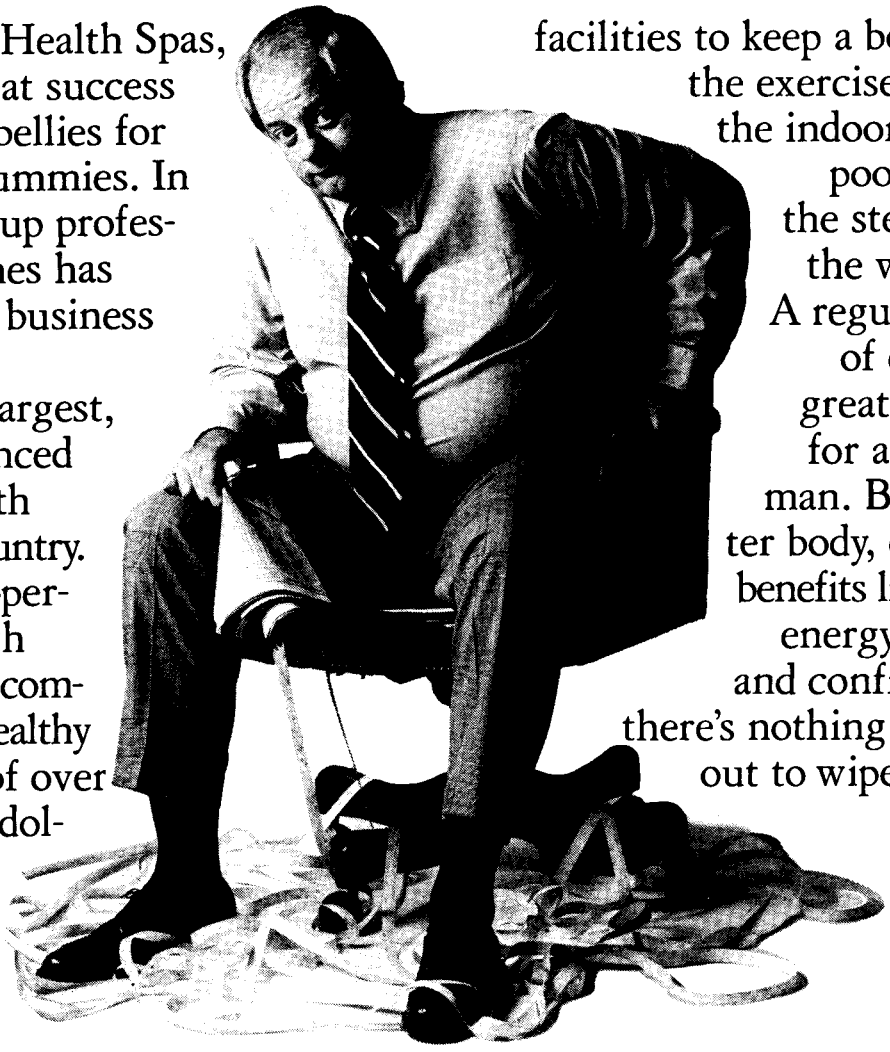

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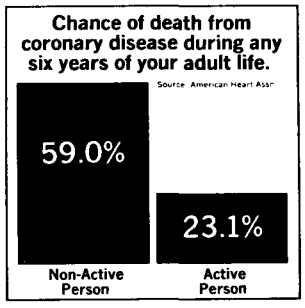
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SUMMER SCHOOLS

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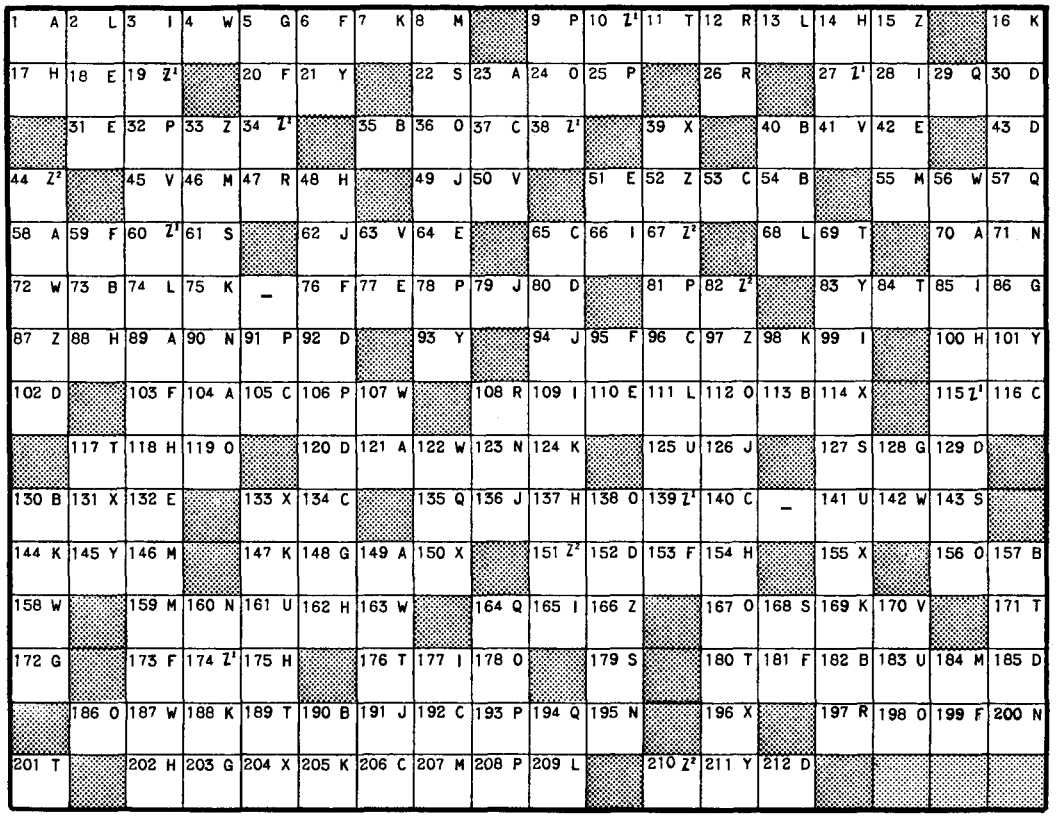
Double-Crostic No. 92

by Thomas H. Middleton



INSTRUCTIONS

If you've never solved one of these puzzles, it will probably look much more difficult than it actually is. If you can answer only a very few of the WORDS correctly, you're on your way to solving the puzzle.

Fill in the numbered blanks of all the WORDS you can guess, and write the letter of each numbered blank in its correspondingly numbered square in the diagram. The letters printed in the upper-right-hand corners of the squares indicate from what WORD a particular square's letter comes.

The diagram, when filled in, should read as a quotation from a published work. The dark squares are the spaces between words. If there is no dark square at the end of a line, a word may carry over to the line below.

The first letter of each WORD, reading down, will spell the name of the author and the title of the work from which the quotation is taken.

You should find yourself seeing words and phrases taking form in the diagram; so you can work back and forth, from WORDS to diagram and from diagram to WORDS, until the diagram is filled in.

CLUES

A. Authoritative orders or commands

B. Port on the Rhine, West Germany

C. Thackeray novel (2 wds.)

D. No way! Tell it to the Marines! My foot. (4 wds.)

E. English dramatist (1634?–91; *The Man of Mode*; or, *Sir Fopling Flutter*)

F. Palliates, as something unpleasant or wrong (2 wds.)

G. Wide fissures

H. American playwright 1928– ; *The American Dream*; full name)

I. Science of law

J. Teased; reproached

K. Carried on by letters

L. Wakashan language spoken on the West Coast of Vancouver Island

M. Grow together; adhere

N. Meter

WORDS

1 23 58 70 89 104 121 149

157 182 40 54 73 113 130 190 35

53 65 96 105 116 140 134 192 206 37

43 80 92 120 152 30 102 129 185 212

18 31 51 64 110 132 42 77

103 153 173 181 20 59 76 95 199 6

86 128 148 172 203 5

17 48 100 118 162 175 202 14 88 137 154

165 177 3 28 85 109 66 99

126 136 191 49 62 79 94

98 188 7 16 144 124 147 169 205 75

209 2 68 74 111 13

46 207 8 55 146 159 184

123 160 195 200 71 90

CLUES

O. United intimately; connected closely

P. At hand

Q. Province of east South Africa, on the Indian Ocean

R. Honorific title given to a Hindu religious teacher

S. Dated, back-number (2 wds.)

T. "O flesh, flesh, how art thou ____!" says Mercutio (*Romeo and Juliet*)

U. Shot; income; catch

V. Cries out in scorn or disapproval

W. Small flowering plant, *Leontopodium alpinum*

X. The business of dealing in foreign exchange

Y. Tonal Athabascan language

Z. Reversible fabric of linen, silk, cotton, or wool woven with patterns

Z^1. Simple; pure; primary

Z^2. Hassle; rhubarb (comp.)

WORDS

112 138 167 186 178 156 198 24 36 119

9 78 81 32 106 208 91 193 25

29 57 135 164 194

197 108 26 12 47

143 22 61 168 179 127

176 11 117 201 84 69 171 189 180

141 125 183 161

63 41 50 170 45

4 122 56 107 142 163 72 158 187

39 114 155 133 150 196 131 204

211 93 83 101 145 21

166 52 33 87 15 97

34 27 38 19 60 10 139 115 174

44 67 82 151 210

Answer to *Double-Crostic No. 91* appears on page 41.

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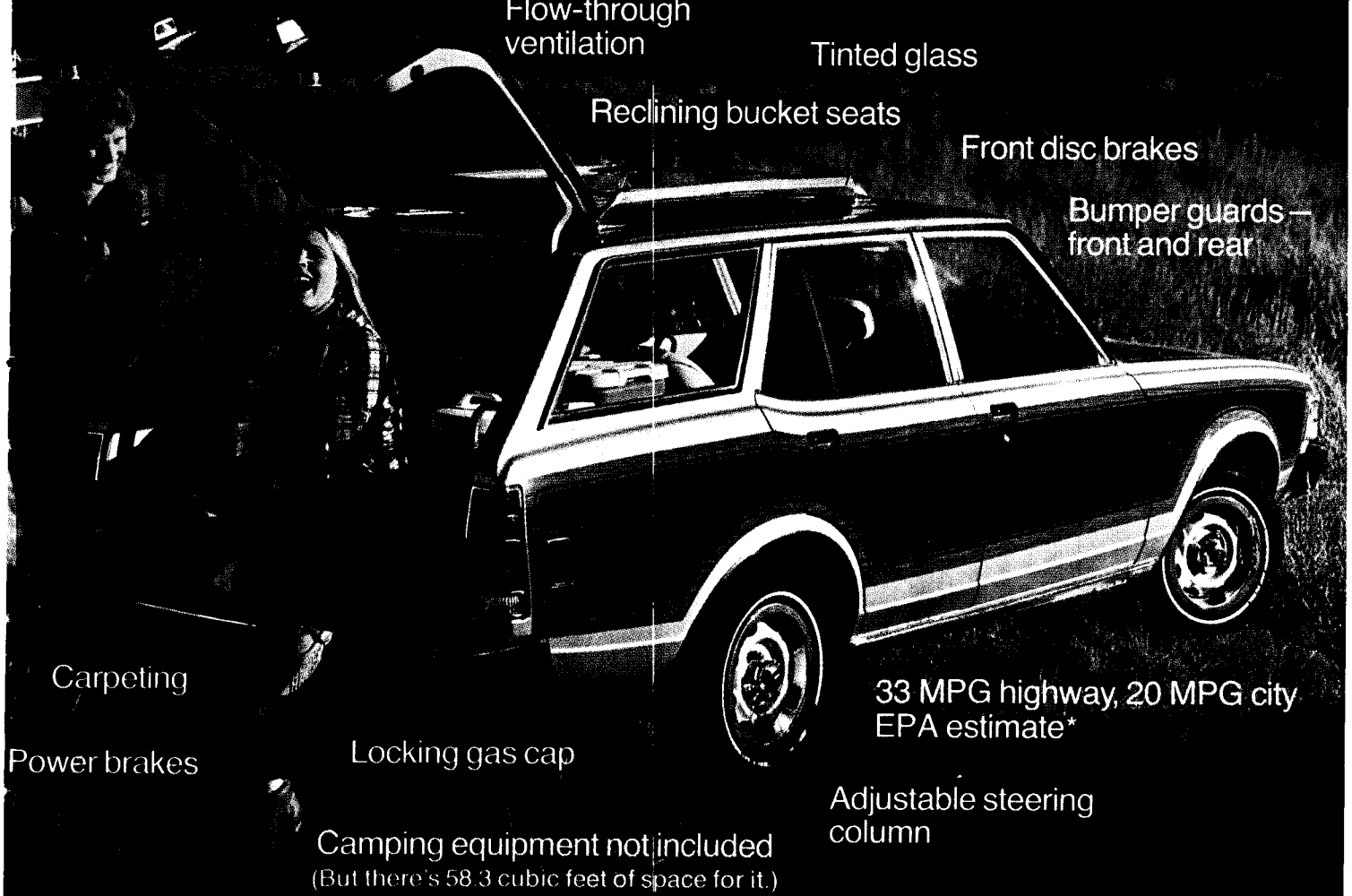
How did Dodge Colt put so much in such a little car?



Introducing the '76 Dodge Colt Estate Wagon. With all the standard equipment listed here, this Colt got 33 MPG on the highway, 20 MPG in the city. Colt comes in four other models, too: Coupe, Carousel, 4-door Sedan and GT. **Prices start at $3,175.**

(Base sticker price for a 1976 Colt Coupe. Not including taxes, destination charges, license and title fees and optional equipment. California prices slightly higher.)

Dodge

*EPA estimate for Colt Estate Wagon. Your actual mileage may differ, depending on how and where you drive, the condition of your car and its optional equipment. In California, see your dealer for mileage data.

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PAUL SZEP

HOME: Scituate, Massachusetts

AGE: 33

PROFESSION: Nationally syndicated editorial cartoonist

HOBBIES: Lithography, golf, classical music

MOST MEMORABLE BOOK: Low's Autobiography

LAST ACCOMPLISHMENT: Won the 1974 Pulitzer Prize for editorial cartoons.

QUOTE: "The satirist is an extremely important person in a society that takes itself far too seriously and is incapable of laughing at its own frailties and insignificance."

PROFILE: Relaxed and easygoing, but very sensitive to social injustice. In his work, he reduces complex events to what concerns him most, their effect on ordinary people.

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